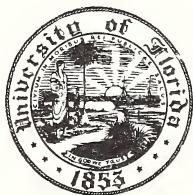


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VOLUME VI

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THE
PRIMER,
OR,
OFFICE
OF THE
B. Virgin *M A R Y*,
REVIS'D:
With a New and Approv'd
VERSION
OF THE
CHURCH-HYMNS
Throughout the Year:
To which
Are Added the Remaining HYMNS
of the Roman Breviary.

Printed in the Year 1706.

(Actual size)

TITLE-PAGE OF THE PRIMER OF 1706

HYMNS
ATTRIBUTED TO
JOHN DRYDEN

Edited with an Introduction and Notes by

GEORGE RAPALL NOYES
AND
GEORGE REUBEN POTTER



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CONTENTS

	PAGE
Title-page of the <i>Primer</i> of 1706	<i>Frontispiece</i>
Preface	ix
Introduction	I
I. Description of the <i>Primer</i> of 1706, and statement of the question whether Dryden translated the hymns contained in it	I
II. The special problem concerning the version of <i>Dies</i> <i>irae</i>	5
III. The Catholic tradition:	
(a) In respect to the two hymns published by Sir Walter Scott in 1808	8
(b) In respect to other hymns	14
IV. Difficulties inherent in assigning to Dryden the hymns in the <i>Primer</i> of 1706	22
V. Alleged internal evidence that Dryden translated the hymns	25
(a) The link argument	26
(b) Intuitions of critics	36
(c) Agreement in style or phrasing between the hymns and Dryden's undoubted work	40
VI. Internal evidence that Dryden did not translate the hymns	64
(a) Unsuccessful imitation of Dryden's phrasing .	65
(b) Workmanship unworthy of Dryden	67
(c) Traits of style in conflict with Dryden's usage	69
(d) Summary	82
(e) The link argument once more	84
VII. Conclusion	87

CONTENTS

	PAGE
The <i>Primer</i> of 1706	91
Editorial note	92
Text of the Hymns	93
Table of Contents of the <i>Primer</i>	192
Notes to the <i>Primer</i>	197
Bibliography	211
Index of Hymns	217
I. First lines (Latin)	217
II. First lines (English)	219

PREFACE

THE PRESENT VOLUME would not have been prepared except for the suggestion given by Dr. Frieda Brunner in her dissertation, "John Dryden's Hymnen" (Freiburg im Breisgau, 1931). Though our conclusions are diametrically opposite to those of Dr. Brunner, we wish to express our appreciation of the help afforded us by her careful work. We are also grateful to the Board of Research of the University of California for financial support provided for this piece of investigation; to the authorities of the British Museum Library, the Harvard College Library, and the University of California Library for assistance given us by making photostats or procuring books; and to Professor J. R. Caldwell, Professor M. Y. Hughes, Professor J. S. P. Tatlock, and the editorial readers of the University of California Press, for many valuable criticisms and suggestions. Finally, we are under a deep debt to Mrs. G. R. Noyes, without whose efficient aid this book would be much more imperfect than it is at present.

G. R. NOYES
G. R. POTTER

INTRODUCTION

I. DESCRIPTION OF THE PRIMER OF 1706, AND STATEMENT OF THE QUESTION WHETHER DRYDEN TRANSLATED THE HYMNS CONTAINED IN IT

IN 1706, six years after the death of John Dryden, there was published a book of devotions intended for the use of English Roman Catholic laymen, with a title-page reading thus: "The Primer, or, Office of the B. Virgin *Mary*, revis'd: With a New and Approv'd Version of the Church-Hymns Throughout the Year: To which Are Added the Remaining Hymns of the Roman Breviary. Printed in the Year 1706."^{1*}

The *Primer* of 1706 contains 112 hymns,^{2*} all of them translated from the Latin, mainly from the Roman Breviary.^{3*} Among these hymns is a version of *Veni, Creator Spiritus* that Dryden published under his own name in *Examen Poeticum*, 1693. But, beginning with 1808, certain students of Dryden have argued that he was the translator not only of the *Veni, Creator Spiritus*, but also of other pieces in the *Primer* of 1706, or indeed of *all* the hymns contained in that volume. Those hymns contain 2525 lines of verse; even if one omits the *Veni, Creator Spiritus* and repeated glorias and other stanzas (not repeated single lines) they still contain 2226 lines of verse. The addition of so large a collection of religious poetry to the canon of Dryden's works would be an important matter. It would contribute something to our admiration of his literary skill, and a great deal to our regret at his lapses into triviality and commonplace. What is of still more significance, it would show him absorbed in his new Catholic faith, or at least obedient to orders given by his new spiritual mentors, in a fashion not evident in any of his other works. Yet hitherto there has been no real discussion of the problem. The four writers (Shipley, Bennett, Saintsbury, Brunner) who have given it serious consideration have sought to prove that Dryden was the author of some, or all, of the translations in the

* For notes 1, 2 and 3, see bottom of page 2.

Primer. They have concerned themselves almost exclusively with arguments *in favor of* attributing the translations to Dryden; and none of them has inquired at all carefully whether there may not be evidence *against* such an attribution. Thus the case has gone more or less by default in favor of Dryden's authorship. And curiously enough the versions themselves, though some of them have continued in use to the present day, have apparently never been reprinted as a whole since 1804.⁴

The present volume gives an accurate reprint of all the hymns in the *Primer* of 1706, a summary of the arguments that have

¹ At the close of the volume is "A Catalogue of Books, Sold by Thomas Metcalfe Bookseller in Drury-Lane," which includes the *Primer* itself. Hence the British Museum Catalogue concludes with certainty that this *Primer* was published in London by the same Thomas Metcalfe.

² Counting the hymns presents some difficulties. The figure 112 is taken from the reprint in the present volume, which omits or leaves unnumbered hymns that are merely repetitions of other hymns, or of parts of them.

³ The revision of the *Breviarium Romanum* next preceding 1706 was that of Pope Urban VIII (1632). A comparison of the *Primer* with this version of the *Breviarium*, as printed in Antwerp in 1651, shows that the *Primer*, despite the statement on its title-page, omits the following hymns found in the *Breviarium*: *Haec est dies, qua candidae; Non illam crucians ungula, non ferae; Nullis te genitor blanditiis trahit; Tu natale solum protege, tu bone.* Of the two hymns, *Jesu, Corona Celsior* and *Iste confessor Domini, coletentes*, it disregards the variant readings used in *festo Stigmatum beati Francisci*. Of the *canticia* found in the *Breviarium* it includes only *Te Deum laudamus*. It includes, however, the following pieces not found in the *Breviarium*: *Jesu, dulcis memoria; Martyr Dei Venantius; Nobis Sancti Spiritus; Patris Sapientia, Veritas Divina; Te, Joseph, celebrent; Veni, Sancte Spiritus; Alma Redemptoris Mater; Ave, Regina Caelorum; Regina Caeli, laetare; Salve, Regina, Mater Misericordiae; Dies irae, dies illa; Stabat Mater Dolorosa.* The Notes to the present volume indicate where the Latin texts of the hymns not in the *Breviarium* may be found.

⁴ The *Primer* of 1706 seems to have become a standard work, being reprinted in 1717, 1732, 1780, and 1804. Bennett ("Primers," in Julian's *Dictionary of Hymnology*) mentions reprints of 1717 and 1732. Brunner (*John Dryden's Hymnen*, p. xv) gives titles of reprints of 1732 and 1780 that we have copied in our Bibliography. She comments (p. 4): "In einem *Primer* von 1780 erschienen (p. 343 ff.) die 'Hymns for the whole year' des *Primer* von 1706 wieder; im Wortlaut stimmen die Hymnen dieser beiden *Primers* genau miteinander überein, haben nur einige Abweichungen in der Schreibung." According to Shipley (*Annus Sanctus*, Preliminary Note, p. 23), this reprint of 1780 was the last. But Shewring (*Ampleforth Journal*, vol. 39, pt. 1, p. 22) states: "A *Lady's Primer* in the Ampleforth Library, printed at Ormskirk in 1804, reproduces the edition of 1706 quite faithfully apart from a rather large number of misprints." Burton (*Life and Times of Bishop Challoner*, 1909: vol. 1, p. 128) writes of the *Primer* as a literary form: "It continued to be republished at intervals until the early part of the nineteenth century, but it has now fallen into disuse and is no longer known to English Catholics." But a book called a *Primer* appeared in London in 1922; the title is given in our Bibliography.

been brought forward in support of Dryden's authorship of some, or all, of them, and an independent discussion of the whole question. That discussion will prove, its authors hope, (1) that there is no valid reason why a single one of the hymns other than *Veni, Creator Spiritus* should be ascribed to Dryden; (2) that many of the hymns contain peculiarities of style or versification that make it difficult, and in some places really impossible, to regard them as Dryden's work; and (3) that the hymns shown not to be Dryden's work are linked to other hymns in a way that suggests unity of authorship. The editors of the *Primer* of 1706 included in their book the sole translation that Dryden ever made of a hymn: such is, in our opinion, the only connection between Dryden and the *Primer*.

The general character of the *Primer* of 1706 may be seen at once from its table of contents, reproduced in the present volume. It was one of a series of religious manuals prepared for the use of British Catholics. Of the "Roman Catholic layman" Shipley writes: "The book which was always his chief and often his only book of devotion from the sixteenth to the eighteenth century, was known by the name of the *Primer*".⁵ The two Primers next preceding that of 1706 are of some importance for our problem; they are:

The Primer or, Office Of the Blessed *Virgin Mary* in English: Exactly Revised, and the New Hymns and Prayers added, according to the Reformation of Pope Urbans. Printed at *Antwerp* for *T. D.* 1685.

The Office of the B. V. *Mary* in English. To which is added the Vespers, or Even-Song, in *Latin* and *English*, As it is Sung in the *Catholic Church* ... *London*: Printed by *Henry Hills* ... 1687.

The second of these books is a Primer in all but name.

The *Primer* of 1685 contains 53 translations of Latin hymns, versions of all of which occur likewise in the *Primer* of 1706; many of the translations of 1685 had appeared in still earlier Primers. The *Primer* of 1687 contains only 30 translations of

⁵ *Saturday Review*, vol. 58, p. 370.

Latin hymns, versions of all but one (*Tantum ergo Sacramentum*) of which occur also in the *Primer* of 1706; of the 30 translations, 24 are of hymns occurring also in the *Primer* of 1685.⁶ Of the 24 hymns occurring both in the *Primer* of 1685 and in that of 1687, the translations of 1687 are usually, but not always, re-prints of those of 1685.⁷

Of the 112 translations in the *Primer* of 1706, 109 appeared there, as far as is known, for the first time in print. Some of these 109, however, show by occasional turns of phrase that the translator had before him, or in his memory, the earlier versions of 1685 or 1687.⁸ In particular, the translation of *Jesu, dulcis memoria* (No. 112) is not much more than a rewriting in common meter of the version in long meter contained in the *Primer* of 1685. But the translation of *Veni, Creator Spiritus* (No. 62) is, as has been stated, by Dryden, and had been printed by him in *Examen Poeticum*, 1693; three lines in it show borrowings from the version of the *Primer* of 1687: see pp. 61-63, below. The translation of *Stabat Mater Dolorosa* (No. 13) is reprinted from the *Primer* of 1687. And finally the translation of *Dies irae* (No. 111) is essentially the same as that included by Nahum Tate in his *Miscellanea Sacra: Or, Poems on Divine and Moral Subjects* (London, 1696 and 1698),⁹ where it is said to be "by the E. of Roscommon."

⁶ The figures for the Primers of 1685 and 1687 depend on photostats and are possibly subject to correction. For the *Primer* of 1706 our list of hymns includes all those cited by Brunner and also the anthem, *Regina coeli, lactare* (No. 4), which she apparently failed to note.

⁷ Details are given in the Notes to the present volume.

⁸ Details are given in the Notes to the present volume.

⁹ The second edition of *Miscellanea Sacra* (1698) consists merely of remaindered sheets of the edition of 1696, with "nothing new except the title and dedication and two sections of added verse" (Mr. George P. Winship, of the Harvard College Library). The text of the *Dies irae* of 1696 and 1698 is given in the Notes to the present volume.

II. THE SPECIAL PROBLEM CONCERNING THE VERSION OF THE DIES IRAE

The question of the authorship of the version of the *Dies irae* in the *Primer* of 1706 is of great importance, since ascribing it to Roscommon would invalidate any attempt to prove that Dryden translated *all* the hymns in that volume. The facts are these. The Earl of Roscommon, who died in January, 1685, never collected and published his poems; many of them, like those of various other noble authors, were circulated only in manuscript. Tate, who was a friend of Dryden and had collaborated with him on *The Second Part of Absalom and Achitophel*, published in 1696 a translation of the *Dies irae* that he ascribed to Roscommon; and Dryden, as far as is known, never made any objection to this procedure. That translation, notwithstanding many variations of text, is in general the same as the one in the *Primer* of 1706. In 1717 Tonson published *Poems by the Earl of Roscommon*, with a preface in which he states:

"In this Collection of the Earl of Roscommon's Poems, Care has been taken to insert all that I could possibly procure that are truly Genuine; there have been several Things published under his Name which were written by others, the Authors of which I could set down, if it were Material!"

This book contains a translation of the *Dies irae* that, with the variation of two words (and of course variations of spelling, capitals, and punctuation), is exactly the same as that in the *Primer* of 1706.¹ Dr. Johnson, in his life of Roscommon, writes:

¹ Shipley (*Dublin Review*, January, 1883, p. 60) states that in *Daily Exercises of the Devout Rosarists* (Amsterdam, 1657) there is found a version of the *Dies irae* beginning:

That day of wrath, that dreadful day
Shall all the world in ashes lay,
As David and Sybilla say.

This stanza was appropriated, with very small changes, by Roscommon; according to Shipley it "has almost become a canon of translation—to at least ten or twelve later authors." It is found, slightly altered, in the version of *Dies irae* contained in the *Primer* of 1687. And, according to Shipley, the version of the *Primer* of 1687, which resembles Roscommon's only in this opening stanza, occurs entire also in *The Great Sacrifice of the New Law expounded by the Figures of the Old* (ed. 8, 1687).

"At the moment in which he expired, he uttered, with an energy of voice that expressed the most fervent devotion, two lines of his own version of *Dies irae*:

My God, my Father, and my Friend,
Do not forsake me in my end."²

Thus Roscommon's authorship of the translation would seem to be established with certainty. But Orby Shipley, before he had discovered the *Primer* of 1706, wrote in an article on "Fifty Versions of 'Dies Irae'" that he suspected that Roscommon might not be the author of this translation, and that Dryden might be. His reasons, as he himself admitted, were "of the vaguest": "At the most they point to a probability that Roscommon was not the author of the version, and to the possibility that Dryden was."³ First of all was his mistaken idea that the translation had not appeared in print before 1717; Shipley later discovered his error, but was not discouraged by it. His further arguments against the authorship of the translation by the Protestant Roscommon may be quoted for what they are worth:

"The version which bears the earl's name was republished again and again in Roman Catholic books of devotion in the years 1763, 1780, and 1791, without a hint being dropped that the version had not been made by the pen of a Catholic. And this is strong testimony, at that date, of a negative character, that the sequence was not done into English by a Protestant."⁴

On the next page Shipley tells how a friend had sent him, "of course in good faith," "as the composition of a devout religious, a beautiful subjective hymn of a well-known Protestant author."

² This story goes back to Fenton's "Observations on some of Waller's poems," in his edition of Waller. In Hymn 16 of the *Primer* of 1706, line 16 reads, "A God, a Father, and a Friend," a fact which Brunner (pp. 40, 119) and Shipley (cf. pp. 32-33, below) find significant as a proof that Dryden translated both hymns. It really shows merely that the translator of Hymn 16 borrowed a line from Roscommon. So Hymn 39, line 6, reads, "Release the Debt we cannot pay," which closely resembles line 32 of Roscommon's *Dies irae*, "Cancel my Debt (too great to pay)"; cf. p. 51, item (4), below.

³ *Dublin Review*, January, 1883, p. 67.

⁴ *Ibid.*, p. 66.

Why things were so different in the eighteenth century he does not explain.

“A further indirect argument might be raised for a non-Protestant origin of the version, from its Catholic phraseology, which will be apparent on reading, amongst other triplets, the second and thirteenth, in which the author speaks of the ‘venial’ faults of mankind, and of the ‘absolving of the thief’. With the exception of two Protestant translators, who use the term ‘shiven’, perhaps none other non-Catholic has employed the later technical phraseology. No one, probably, besides the author, has used the former in his rendering of *Dies Irae*. On the other hand, it is only fair to say that the concluding stanza of the version ascribed to Roscommon has not a Catholic tone about its rendering. ‘Let guilty man compassion find’ are its last words. These, of course, are no equivalent, either to the original *Dona eis requiem*, or to the other early translations—e. g., ‘Give rest to all departed souls’ (1657), or, ‘Eternal rest to them afford’ (1687). In fact, the final couplet has been omitted”⁵

“Absolving” in the translation is directly suggested by the Latin *absolvisti*; aside from that, both *venial* and *absolve* are words well within the range of any well-educated Protestant, and in any event *venial* would be a natural word to any writer familiar with Latin.

“The only other point worthy of notice is the judgment passed by Johnson on the version: that the best line of the sequence owes its origin to Dryden.”⁶

But in a later article Shipley adds a further observation of his own. After quoting Johnson’s story of Roscommon’s last words, he continues: “It approved itself to me, in the common order of things and taking human nature as we find it, that the last words really uttered by the dying man would probably be those of any other person rather than himself.”⁷

⁵ *Ibid.*, p. 67.

⁶ *Ibid.* See Johnson, *Life of Roscommon*. The line referred to may be: “What Horroure will invade the Mind,” which suggests “An horrid stillness first invades the ear” (*Astræa Redux*, 7) and numerous other lines of Dryden. Cf. p. 54, item (18), below.

⁷ *Dublin Review*, October, 1884, p. 255.

One cannot assume that a dying man would never repeat verses of his own. Also, it is quite possible that Roscommon thought of the verses simply as the English form of a Latin hymn that he admired, without any personal pride in their authorship.

Bennett declined to agree with Shipley in this matter, writing: "The *tr.* of the 'Dies Irae' seems to be, notwithstanding some Drydenesque phrases, by Lord Roscommon."⁸ Brunner accepts Shipley's view with no hesitation.⁹

III. THE CATHOLIC TRADITION:

(A) IN RESPECT TO THE TWO HYMNS PUBLISHED BY SIR WALTER SCOTT IN 1808

There remain 110 hymns in the *Primer* of 1706 that are not assigned to any translator by direct, unquestionable evidence. The arguments concerning their authorship have been complicated and confused by an entirely trivial and accidental circumstance. Sir Walter Scott, when he had almost completed his great edition of Dryden, received two manuscript hymns that he accepted and printed as the work of Dryden. His account of the matter must be quoted in full:

"In collecting the poetry of Dryden, some hymns translated from the service of the Catholic church were recovered, by the favour of Captain MacDonogh of the Inverness Militia.* As the

**By the hands of Mrs. Jackson, who has honoured me with a note, stating, that they are mentioned in Butler's 'Tour through Italy'; that after Butler's death, the translations passed into the hands of the celebrated Dr. Alban, whence they were transferred to those of the present possessor."¹

body of the work was then printed off, they were inserted in the Life of the Author; but should a second impression of this edition be required by the public, they shall be transferred to their proper place.

"We must suppose that Dryden, as a poet, was interested in

⁸ "Dryden."

⁹ Cf. p. 54, item (17), below. Brunner (pp. 40, 41) makes an unconvincing attempt to account for Tate's attribution of the translation to Roscommon.

¹ Scott's "Advertisement" to *The Works of John Dryden*, 1808, vol. 1, pp. viii, ix.

the poetical part of the religion which he had chosen; and his translation of '*Veni, Creator Spiritus*', which was probably recommended to him as being the favourite hymn of St. Francis Xavier,* shews that they [the Catholic hymns] did so. But it is

“*Before the beginning of every canonical hour, he always said the hymn of “*Veni, Creator Spiritus*,” and it was observed, that while he said it, his countenance was enlightened, as if the Holy Ghost, whom he invoked, was visibly descended on him.’ Vol. XVI, p. 473.”²

less generally known, that the English Catholics have preserved two other translations ascribed to Dryden; one of the '*Te Deum*', the other of the hymn for St. John's Eve; with which the public are here, for the first time, presented, as the transcripts with which I have been favoured reached me too late to be inserted in the poet's works. I think most of my readers will join with me in opinion, that both their beauties and faults are such as ascertain their authenticity.”

Here follow two hymns that, with some variations of text, are the same as *Te Deum laudamus* and *Ut queant laxis* of the *Primer* of 1706. These are Nos. 2 and 75 of the present reprint; to save space, the hymns of this *Primer* will hereafter frequently be cited merely by their numbers.

On the authority of Scott, these two hymns have been reprinted in later editions of Dryden's works, sometimes with no question of their authenticity.³ Then, in 1883 or 1884, Orby Shipley, a Catholic student of hymnology, discovered that the *Primer* of 1706 contained (1) Dryden's *Veni, Creator Spiritus*, (2) the two hymns assigned to Dryden by Scott, and (3) various other hymns assigned to Dryden by Roman Catholic tradition.⁴ He forthwith constructed a theory that “a large, perhaps the largest portion”⁵

² Scott's “Life of John Dryden”: *ibid.*, vol. 1, pp. 342, 343. Scott's reference is to Dryden's translation of Bouhours' *Vie de saint François Xavier* in the same edition.

³ Shipley bluntly describes them as “known to be Dryden's” (*Saturday Review*, vol. 58, p. 371). Bennett also terms them “known hymns of Dryden” (article on “Dryden” in Julian's *Dictionary of Hymnology*).

⁴ W. T. Brooke made the discovery independently in respect to the first two items: see Bennett's article on “Dryden” in Julian's *Dictionary of Hymnology*. But he seems to have published nothing on the subject.

⁵ *Annus Sanctus*, Preface, p. 12.

of the hymns in that *Primer* were the work of Dryden. He stated his view in the preface (dated April 25, 1884) of his *Annus Sanctus*, an anthology of hymns. In the text of that book he included Nos. 11, 15, 16, 18, 22, 31, 35, 38, 41, 44, 47, 50, 52, 53, 57, 58, 61, 63, 64, 65, 66, 69, 85, 112, with ascriptions in the Contents to "Probably John Dryden"; in an appendix he reprinted further Nos. 10, 14, 17, 21, 51, 54, 59, 60, 62 (Dryden's *Veni, Creator Spiritus*), 67, 84. Shipley restated and expanded his theory in articles on "Dryden and Drummond as Hymnologists," in the *Saturday Review* for August 23 and September 20, 1884,⁶ and on "Dryden as a Hymnodist," in the *Dublin Review* for October of the same year. In the last article he became more fervent in his Drydenian faith, writing (pp. 258, 259): "For myself, and I hope that I may answer for the reader, no doubt is entertained, whether critical or moral, that these six score [*sic*: Shipley's count from the *Primer* of 1706] hymns are practically, one and all, from the hand of 'glorious John' Dryden." The Rev. H. Leigh Bennett, in his articles on "Dryden" and "Primers" in Julian's *Dictionary of Hymnology*, 1892, in general accepted Shipley's views and reinforced them by some further arguments. In the next year Saintsbury, in an appendix to his revision of Scott's edition of Dryden, expressed at least partial agreement with Shipley's theory, justifying himself more by his own critical intuitions in matters of style than by detailed argument.⁷ So the matter rested for a long time. In 1920 Mark Van Doren found that "real Drydenian overtones" could "frequently be distinguished" in the hymns of the *Primer*, in particular at the opening of the *Te Deum* (No. 2), and expressed a qualified assent to Shipley's view.⁸ B. Josef Wild in 1928 added a bit to the theory, but not to the proof of it.⁹ Finally, in 1931, Frieda

⁶ Vol. 58, pp. 244-246, 370-372. These articles are anonymous, but both the date and the agreements in attitude and phraseology with Shipley's work in *Annus Sanctus* and the *Dublin Review* make it reasonably certain that they are by him. The publishers of the *Saturday Review* were unable to answer a query on the matter.

⁷ Scott-Saintsbury *Dryden*, vol. 18, pp. 269-281.

⁸ "It cannot be positively denied that most or all of the hundred and twenty hymns which made up the Catholic *Primer* of 1706 had been translated from the Latin by the great convert sometime between 1685 and 1700"—*The Poetry of John Dryden*, p. 232.

⁹ *Dryden und die römische Kirche*, Borna-Leipzig, 1928: pp. 76-79.

Brunner published a dissertation, *John Dryden's Hymnen*, in which by means of an elaborate stylistic analysis she sought to prove that all the hymns in the *Primer* of 1706 were translated by Dryden.

We may add that W. H. Shewring, in an article on "The Office Hymns of John Dryden" (*Ampleforth Journal*, vol. 39, pp. 18-27: December, 1933) summarizes Shipley's arguments, but adds nothing to them. In *Benedictine Hours* (1934) there are reprints of Nos. 4, 5, 6, 8, 9, 14, 17, 19, 21, 28, 31, 32, 50, 51, 54, 59, 60, 62 (Dryden's *Veni, Creator Spiritus*), 67, 72, 75, 78, 84, 86, 91, 93, 95, 97, 99, 102, 105, 107, 109, 112. The "Foreword" of the book states: "The verse translations of 30 hymns and of our Lady's four antiphons come from the *Primer* of 1706 and are almost certainly Dryden's." The other hymns in the volume were translated by Shewring. A review of the book in the *Times Literary Supplement* for April 12, 1934 (p. 258), expresses some refreshing skepticism concerning Dryden's authorship of the translations attributed to him.

Of the theory formulated by Shipley and Bennett the two hymns printed by Scott are a main support. They therefore merit special attention. Scott makes it perfectly plain that he regarded these hymns as Dryden's: (1) on the authority of his correspondent (see p. 8, above), that is, on the authority of Catholic tradition; and (2) because he thought that their style was that of Dryden. He does not in the slightest degree suggest that the manuscripts given him by Mrs. Jackson were written by Dryden himself—in fact, his word "transcripts" excludes that supposition—or even that they were of early date. Scott's texts were in all probability manuscript copies that owe their origin to the *Primer* of 1706, or, more likely, since they have important variants in their text, to one of the books of devotion derived from it. Shewring states: "Other books of devotion—such as Chaloner's *Garden of the Soul* (1740) and *The Divine Office for the Use of the Laity* (Ampleforth copy 1780; perhaps a reprint)—used Dryden's material [that is, the texts of the *Primer* of 1706]

with great freedom, and altered lines and stanzas at will.”¹⁰ (Such alterations of text are extremely frequent in modern hymn books as well as in those of the eighteenth century.) The question could perhaps be settled by visits to various Catholic libraries in England, but such are beyond our power. We may add that it would be a perfectly natural procedure for Catholic readers to copy and recopy hymns from their books of devotion, and perhaps to make mistakes or introduce capricious changes. In fact, Brunner (p. 15) refers to a manuscript (Egerton 197) in the British Museum, written between 1737 and 1740, that contains many hymns, four of which are from the *Primer* of 1706.¹¹

Thus there is no warrant whatever for the statement by Shipley that Scott “was satisfied with a pedigree which led the MSS. backwards to the poet’s lifetime.”¹² Bennett’s surmise (in “Dryden”) that Scott’s decision “may have rested on the handwriting” is absurd.¹³ Furthermore, Scott’s account of the whole transaction is, like various other features of his editorial work, confused and inaccurate. Bennett remarks that these hymns “are not however mentioned in the published edition of Butler’s *Tour*; and ‘Butler’ and ‘Dr. Alban’ are the same person—Dr. Alban Butler [1711-73], author of *The Lives of the Saints*.” We have verified Bennett’s statement. The *Travels through France and Italy*, by Alban Butler, to give the *Tour* its proper title, was edited by his nephew, Charles Butler (1750-1832), from whom quotations are given

¹⁰ *Ampleforth Journal*, vol. 39, p. 22.

¹¹ Scott’s variant readings are given in the Notes to the present volume. The most important of them, Scott’s title of No. 75 as “Hymn for St. John’s Eve. (29th June),” may go back merely to incorrect copying from the *Primer*, where the heading is “On the Feast of the Nativity of S. John Baptist, June 24. The Hymn at Evensong.” The change of “June 24” to “June 29” may be due simply to careless writing, or it may have been occasioned by the date “June 29” for No. 78, two pages farther on in the *Primer*.—If anybody wishes to believe that the variants were made by the translator of the hymn, he is of course free to do so, though the chances are strongly against this explanation. In neither case do the variants have any bearing on the question whether Dryden translated the hymn.

¹² *Dublin Review*, October, 1884, p. 253.

¹³ Brunner (p. 35) adopts this surmise with new emphasis: “Als Herausgeber von Dryden’s Werken wird er mit der Handschrift Dryden’s genügend vertraut gewesen sein, um die ihm zugesandten MSS. richtig zu beurteilen.”

below (pp. 15, 18-20): this fact may account for the confusion. That confusion is no proof that there was no such Catholic tradition as that on which Scott relied, but it does cast doubt on the complete reliability of his informants.

Hence the hymns *Te Deum laudamus* and *Ut queant laxis* (Nos. 2 and 75) must be judged on the same basis as all the other hymns in the *Primer* except *Veni, Creator Spiritus* and *Dies irae* (Nos. 62 and 111); they cannot be accepted as Dryden's and be used—as they have been used—as a basis for argument on the authorship of other hymns in the collection. The fact that they were included in Scott's edition of Dryden and so have acquired a specious importance is a mere accident.

The variations in text between Scott's versions of Nos. 2 and 75 and those in the *Primer* have been the innocent cause of wild speculation. Bennett writes in "Dryden":

"Mr. W. T. Brooke"¹⁴ has drawn attention to variations in the text of *Scott* from that of the *Primer*; which may be accounted for by editorial revision; and the editor may have had blanks to fill in which Dryden had left. It would be most natural to suppose that the *Primer* would be edited by a priest; but the fact that it is difficult to say whether the text in *Scott* or in the *Primer* is the more characteristic of Dryden either points to the existence of two authentic texts of the poet, or a revision by some one thoroughly intimate with Dryden's manner, e.g. (as Mr. Brooke acutely conjectures), Charles Dryden, who may have taken his father's MSS. with him to Rome."

Charles Dryden, the eldest son of the poet, it may be explained, went to Rome in 1692 and became one of the chamberlains of the household of Pope Clement XI; he returned to England in 1698 and died in 1704.¹⁵

Wild, seizing on the very reasonable suggestion that a priest is likely to have edited the *Primer* of 1706, revises the theory of

¹⁴ Shewring prints the name as "W. T. Burke" (*op. cit.*, p. 18).

¹⁵ Joseph Gillow: *A Literary and Biographical History, or Bibliographical Dictionary, of the English Catholics*. London, 1885.

Brooke and Bennett. He is of the opinion that Dryden's third son, Erasmus Henry Thomas, who was ordained a priest in 1694, was in Rome with his brother Charles in 1697, and after 1700 was a Catholic missionary in Northamptonshire,¹⁶ received the translations of hymns either directly from his father or through his brother Charles. "Ich vermute sogar, dass er den *Primer* von 1706 vorbereitet, vielleicht selbst herausgegeben hat."¹⁷ Brunner accepts Wild's "Vermutung" as "sehr wahrscheinlich."¹⁸ Such are the ways in which elaborately definite theories are constructed on the most tenuous foundations!

THE CATHOLIC TRADITION:

(B) IN RESPECT TO OTHER HYMNS

Scott credited Dryden with two hymns, later discovered to be in the *Primer* of 1706, on the authority of Catholic tradition and of internal evidence. Later students have followed, in far more elaborate fashion, the same lines of reasoning in attributing to Dryden not only these two hymns, but also other hymns, or even all the hymns, in that *Primer*. The most extended information on the Catholic tradition is given by the Catholic, Shipley. In *Annus Sanctus* he writes, in general terms and with some caution:

"Popular Catholic tradition assigns to Dryden the authorship of several versions of the Hymns of the Church. In the case of certain hymns, tradition is as clearly at fault as it is almost demonstrably true in others. In the case of more than one hymn, tradition—written or handed down in religious houses—asserts that the version was made in fulfilment of an imposed penance: and this, under the circumstances of the author and his life and works, is no improbability. Indeed, it is not improbable that two other elements in the argument were self-inflicted by the popular poet and dramatist, as he drew towards his end and devoted his later efforts to the service of the Church—viz. the anonymity

¹⁶ *Ibid.*

¹⁷ *Dryden und die römische Kirche*, p. 78.

¹⁸ *John Dryden's Hymnen*, p. 33.

with which the hymns were printed, and their non-publication during the author's life-time.”¹⁹

In the *Saturday Review* he becomes more specific:

“A tradition is current amongst English Roman Catholics, and has been widely accepted in the past, which connects the name of Dryden with the translation of hymns, with the translators of hymns, with devotional books which contain hymns. ...

“The hymns in the original editions of the *Garden of the Soul* and the *Manual* by Bishop Challoner²⁰ have been credited, as a whole, to the Laureate. These books contain, amongst many others, versions of ‘Ave, maris stella’ [No. 8] and ‘Veni, Sancte Spiritus’ [No. 10]. On the authority of an early convert from the Tractarian movement, who was himself also a translator, Dryden’s name was attached some thirty years ago in a hymn-book to a version of the Vespers hymn for All Saints’ day [No. 91]. It is a tradition in an old religious house of the English Benedictines, which was exiled from France at the great Revolution, that as a penance Dryden was ordered to translate the hymn of St. Bernard [No. 112]. It is a tradition in another religious house that he translated ‘Dies Irae’ [No. 111] under the like conditions. A passage in Charles Butler’s *Historical Memorials of English, Irish, and Scotch Catholics since the Reformation*²¹ says: ‘It is not certain, but tradition asserts, and it is corroborated by internal evidence, that the translation of the “Te Deum” [No. 2], the “Pange, lingua” [No. 55 or 67?], the “Veni, Creator” [No. 62], and the “Salve, Regina” [No. 6] are from the pen of Dryden.’ ‘The writer suspects,’ continues Mr. Butler, ‘but has no authority for saying, that we owe the beautiful but loose translation of “Stabat Mater” [No. 13] to the same pen.’ And in a lecture delivered in 1850 at Carlisle, by the late Mr. Philip H. Howard, of Corby, M. P., and published in the *Weekly Register* of that date, it was said by the lecturer that ‘Veni, Sancte Spiritus’ [No. 10]

¹⁹ *Annus Sanctus*, Preface, pp. 9, 10.

²⁰ Cf. footnote 24 on p. 16, below.

²¹ The title and the quotation are inexact: see Bibliography and p. 19, below.

had been translated 'by one of the great poets of the [seventeenth century], Dryden, who paid a tribute to the Catholic creed by becoming one of its devotees.'"²²

In the *Dublin Review* Shipley writes to much the same effect, and notes that "his [Dryden's] name is more usually connected with the finest hymns of the Church, rather than with those that do not reach the highest level."²³ But in what follows he slightly diverges from what he had written in the *Saturday Review*:

"There are two books of devotion ... which intimately affect the question of authorship of its hymns [those of the *Primer* of 1706]. These are the 'Garden of the Soul' (1737) and a 'Manual of Prayers' (1750). Both were, I believe, compiled and edited by good Bishop Challoner:²⁴ and both contain versions of some of the Vespers hymns of the Church together with certain miscellaneous hymns. Now, popular Catholic tradition assigns the authorship of all the hymns in the *Garden* and of many of the hymns in the 'Manual' to Dryden. As, however, the number of hymns in the 'Garden of the Soul' are fewer than those in the

²² *Saturday Review*, vol. 58, p. 371.

²³ *Dublin Review*, October, 1884, p. 256.

²⁴ These books have been inaccessible to us. Shipley would seem to err in some details; he is often careless in his statements. The following information is taken from Burton (*Life and Times of Bishop Challoner*) and Bennett ("Primers"). The *Manual of Prayers* is a book that goes back at least as early as 1595 (Burton, vol. 1, p. 129). In 1688 a "new and revised" edition of it was published, which became the "prototype of later reprints" (*ibid.*, p. 130). In 1758 Bishop Challoner published another revision. *The Garden of the Soul*, according to Burton (*ibid.*, vol. 1, p. 130, and vol. 2, p. 329), was a work by Challoner that was designed to "combine instruction with devotion," and was first published in 1740, not 1737, as stated by Shipley. (The 1743 edition is expressly called the third, so that the known editions of 1740 and 1741 must be the first and the second; only Shipley, and Bennett following him, mention an edition of 1737.) In a "modified form" (Burton) the *Garden* is still used by English Catholics, and the *Manual* is unknown to them. The 1699 edition of the *Manual* contains 28 Latin hymns, with translations from the Primers of 1685 and 1687; the edition of 1733 has the same Latin hymns, but substitutes the translations of 1706 for those of 1685 and 1687 (Bennett). The aim of the editor was merely to give the latest versions of the hymns selected for the book. Of the hymns in both books, Bennett writes: "Perhaps in no instance are they independent *trs.*, but transcripts from the *Primers* or English Offices current at the time of publication." There is no evidence that Challoner or any editor of the *Manual* was influenced by a belief that Dryden translated any hymn contained in either book; nor, to be just, does Shipley assert this, although Bennett says that he does.

'Manual of Prayer' and as the latter contains all the hymns of the former—though not always the same versions, and as Dryden might have and probably did sometimes translate in duplicate—the *Garden* may be dismissed from further thought, and attention may be concentrated on the 'Manual.' This book of 'Christian devotion' contains eight-and-twenty hymn-translations; and every one of these twenty-eight hymns is printed in the *Primer* of 1706."²⁵

Gillow makes the brief statement: "Mr. Shipley's contention is certainly supported by Catholic tradition."²⁶

Traditions of this sort are always an extremely unsafe guide for determining authorship. Great poets, from Homer down, have always had attributed to them various apocryphal works.²⁷ Catholics, on the slight hint given by the genuine *Veni, Creator Spiritus*, would be prone to ascribe to the great Catholic poet Dryden the translation of other hymns of the Church, and they would naturally select the most important among those hymns. It may be noted that Butler groups the genuine *Veni* with three other hymns as vouched for by tradition; then he adds his own feeling about the *Stabat Mater*, thereby starting a tradition on his own account. Howard may have confused *Veni, Sancte Spiritus* with *Veni, Creator Spiritus*. But the tradition is open to suspicion for various more definite reasons.

(1) The hymns that Shipley specifically names as assigned by tradition to Dryden are Nos. 2, 6, 8, 10, 55 or 67, 62, 91, 111, 112 in the present volume. Translations of all these except No. 55 occur in the *Primer* of 1685 or the *Primer* of 1687 as well as in the *Primer* of 1706. Now, to quote from Bennett's article on "Primers":

"The style of the *Primer* of 1706 is by no means always superior to that of 1685. It is often less nervous, too rhetorical and too florid. The translations of 1685-7 have consequently remained in

²⁵ *Dublin Review*, October, 1884, p. 258.

²⁶ In connection with his list of Dryden's works in his *Literary and Biographical History*, vol. 2, p. 129.

²⁷ Other poems than hymns have been attributed to Dryden on insufficient evidence: see *The Poetical Works of John Dryden*, Cambridge edition, pp. 903-921.

at least equal circulation with those [of 1706] during the eighteenth century."

Shipley does not make his readers certain, and he was probably not certain himself, that the Catholic tradition always referred to the texts of 1706 rather than to those of 1685 or 1687. In *Annus Sanctus* he admits that tradition is "clearly at fault" in respect to certain hymns; in the *Dublin Review* he tries to bolster it up by the desperate supposition that "Dryden might have and probably did sometimes translate in duplicate." Tradition apparently assigned to Dryden the translation of certain famous hymns, but was none too particular which versions of them it assigned to him.

(2) The tradition assigns to Dryden a translation of the *Dies irae*, presumably that in the *Primer* of 1706, since this was by far the most popular version in the eighteenth century. But, as has been shown above, this version was, beyond any reasonable doubt, by the Earl of Roscommon.

(3) Shipley's quotation from Butler is incomplete and it may be misleading. The following extract from the same author includes all the pertinent material:

The writer has long endeavoured, but without success, to discover the author, or compiler, of the prayerbook, intituled, "*The whole Manual*." The writer has seen an edition of this Manual, published in 1750; in the preface to which, the editors profess to present "a new edition of an excellent Manual of devout Prayers, first printed in the year 1688, and then called the Prince of Wales's Manual;" but the editors were mistaken in calling the edition of 1688 the first edition, as the present writer found, in the chapel in Stonor Park in Oxfordshire, an edition of the Manual, published in 1674, intituled, "A Manual of Prayers and Litanies, distributed according to the days of the week, with other excellent devotions, fitted for all persons and occasions. Last edition, much corrected. IHS. Paris. *Permissu superiorum*." A short preface to it, mentions it, as "the manual, or a more portable volume than some former impressions had rendered it," that "the hymns were rendered according to the corrected edition of Urban the eighth;" but "that the maine and justest glory of this last edition, was a large and exquisite body of litanies." Several of the hymns are different; and in some, which have been retained, corrections were made in subse-

quent editions. In Dr. Gee's *Foot in the Snare*, printed in 1624,²⁸ the writer finds a mention of the *Manual of Prayers, reprinted*, which *may be* the work in question. For prayers, at once instructive, simple and dignified,—sometimes even reaching the true sublime,—it may certainly be put into competition with any existing catholic book of prayer. The morning and evening litanies, for the Sunday, are most beautiful.

It is not indeed certain, but tradition asserts,—and it is corroborated by internal evidence,—that the translations, in this edition, of the *Te Deum*, the *Pange Lingua*, the *Veni Creator*, and the *Salve Regina*, proceeded from the pen of Mr. Dryden. The writer suspects,—but has no authority for saying,—that we owe the beautiful, though loose, translation of the *Stabat Mater*, to the same pen.”²⁹

Whether the “this edition” cited by Butler is that of 1674 or of 1750 is by no means clear, but the form of reference would indicate that of 1674. If so, the hymns in it were certainly not translated by Dryden, who became a Catholic only in 1685; they may have been versions that were later reprinted in the *Primer* of 1685.

(4) Except in a single hymn, the *Te Deum* (No. 2), no trace of the Catholic tradition is found before 1808.³⁰ A text of the *Te Deum* that with trifling variants is the same as that of the *Primer* of 1706, appeared in *The Christian's Magazine, or a Treasury of Divine Knowledge*, for 1760, pp. 139, 140.³¹ It is there preceded by the following note:

To the Authors of the CHRISTIAN'S MAGAZINE.

Gentlemen,

As two of my Friends have already exerted their poetical talents in your useful Magazine; give me leave to contribute a gift far better than my own,—the following Hymn, which I do not remember to have seen in print, and which is usually ascribed to Mr. Pope. I am,

*Canterbury,
July 20, 1760.*

Your well-wisher, &c.
J. DUNCOMBE.

²⁸ The reference is almost certainly to John Gee: *The Foot out of the Snare. ... London, 1624.*

²⁹ Charles Butler: *Historical Memoirs of the English, Irish, and Scottish Catholics since the Reformation*. Ed. 3: London, 1822: vol. 1, pp. 427, 428.

³⁰ Shewring (*op. cit.*, p. 18) errs in saying that there was such a tradition in 1706.

³¹ Bennett (“Dryden”) states that W. T. Brooke discovered this highly pertinent detail.

This is the same hymn that was sent to Scott in 1808, with a statement that Catholics ascribed it to Dryden. Tradition is acting in its usual fashion, attributing a creditable translation of an important hymn first to one great master of the heroic verse (the meter of the hymn) and then to another, each man a Catholic. In each case the hymn came from a manuscript source, presumably going back to the *Primer* of 1706. The ascription to Pope is absurd, for in 1706 Pope was only eighteen and, though he had already "lisped in numbers," had not yet published even his *Pastorals*. The ascription to Dryden is not in itself absurd, but that fact does not show that the tradition of his authorship rested on any secure foundation.

(5) Immediately after the passage quoted above, Charles Butler (*Historical Memoirs*) continues thus:

A translation, beginning with the lines,

"O God! I love thee, not to gain
The joys of thy eternal reign,"

of a celebrated hymn of St. Francis Xavier, was made by Mr. Pope, at Lady Holt, in Sussex, the seat of Mr. Caryl, to whom Mr. Pope dedicated his *Rape of the Lock*. This was related to the author, by the late Mr. Wheble, a member of the society of Jesus, and a distinguished preacher, who received his information from Mr. Pigott, a member of the same society. It was made at the request of father Brown, a jesuit, the chaplain of Mr. Caryl.

But the *Gentleman's Magazine* for October, 1791, publishes the following letter:

MR. URBAN,

The perusal of a small book lately printed by you has revived an intention, which I have often formed, of communicating to the publick an original composition of the celebrated Mr. Pope, with which I became acquainted near forty years ago. I was a student at that time in a foreign college, and had the happiness of conversing often with a most respectable clergyman of the name of Brown. ... This venerable man had lived in England, as domestic chaplain in the family of the Mr. Caryl to whom Mr. Pope inscribes the *Rape of the Lock* ... and at whose house he spent much of his time in the early and gay part of his life. I was informed by Mr.

Brown, that, seeing the Poet often amuse the family with verses of gallantry, he took the liberty one day of requesting him to change the subject of his compositions, and to devote his talents to the translating of the Latin hymn, or *rhythmus*, which I find in the 227th page of "A Collection of Prayers and Hymns" lately printed. The hymn begins with these words, *O Deus! ego amo te*, &c. and was composed by the famous missionary, Francis Xavier. ... Mr. Pope appeared to receive his proposition with indifference; but the next morning, when he came down to breakfast, he handed Mr. Brown a paper, with the following lines, of which I took a copy, and have since retained them in my memory.

SENEX.

The "original composition" sent with the letter opens with the lines:

Thou art my God, sole object of my love;
Not for the hope of endless joys above.

It is printed in the Elwin-Courthope edition of Pope, vol. 4, pp. 499, 500 (London, 1882).

Evidently, one tradition became attached to two different translations, neither of them published or in any way acknowledged by Pope. The conclusion with respect to the weight to be attached to tradition, Catholic or otherwise, in such matters, is obvious.

(6) The tradition assigns to Dryden the translation of *Jesu, dulcis memoria* (No. 112). But, as has been stated above (p. 4), this version in the *Primer* of 1706 is for the most part a reworking in common meter of the version in long meter contained in the *Primer* of 1685. And, according to Bennett ("Primers") the translation in the *Primer* of 1685 is reprinted from *Prison-Pietie: or, Meditations divine and moral*, of Samuel Speed, a book published in London in 1677, eight years before Dryden's conversion to Catholicism: therefore it cannot have been written by Dryden. It seems impossible that Dryden would rework another man's translation in so slavish a fashion. Bennett adds further: "As Speed's book is quite as much a compilation as an original ... these pieces [including *Jesu, dulcis memoria*] are probably copied from some earlier *Primer* now lost."

The net result of all this is to show that Catholic tradition is of no value whatever for determining Dryden's authorship of

any of the hymns in the *Primer* of 1706. If any of those hymns can be shown to be definitely in Dryden's style rather than in that of any other poet, it may be gratifying to find that tradition confirms the internal evidence. But tradition by itself should not influence our judgment in the least degree.

IV. DIFFICULTIES INHERENT IN ASSIGNING TO DRYDEN THE HYMNS OF THE PRIMER OF 1706

The internal evidence for Dryden's authorship of all the hymns in the *Primer* of 1706, or, for that matter, of any of the hymns in the volume other than *Veni, Creator Spiritus*, must be strong indeed to overcome certain inherent difficulties of the problem; in other words, the advocates of Dryden's authorship labor under a tremendous burden of proof. Dryden was not of a religious temperament; he had nothing of the mystic in him. He was by nature a skeptic and a fideist; believing that reason is incompetent to discover religious truth, he was content to accept a faith that depended on tradition and ecclesiastical authority.¹ In politics he was a conservative; after the Restoration he was, with the possible exception of a few months in 1680-81, a consistent member of the Tory party. In literature the drift of his mind was toward the acceptance of the principle of authority rather than of free experiment. Though his conversion to Catholicism came soon after the accession of the Catholic James II, there is no reason to question his sincerity in the matter. (His sons Charles and Erasmus Henry Thomas became Catholics about the same time as their father, his third son John at an even earlier time, according to Gillow.) Nevertheless, that conversion was certainly not the result of any great spiritual crisis within him; his temperament and his general view of life were not affected by it. With that conversion only five of his acknowledged works can be connected: *A Defense of the Paper written by the Duchess*

¹ L. I. Bredvold presents this view of Dryden convincingly in *The Intellectual Milieu of John Dryden*. See especially pp. 122-129.

of York against the Answer made to it (1686), *The Hind and the Panther* (1687), *Britannia Rediviva* (1688), a translation from the French of Bouhours of *The Life of St. Francis Xavier* (1688), and the translation of *Veni, Creator Spiritus*. The *Defense* is a reply to an attack by Stillingfleet on a paper published by James II as written by his first duchess, Anne Hyde, stating the reasons why she became a Catholic. *The Hind and the Panther*, though it is on a religious topic, and though it contains some noble passages, perhaps the finest poetry ever written by Dryden, upholding his sincerity in his own conversion, is quite as much a political pamphlet as a religious poem; certain parts of it are intimately connected with the *Defense*. The discussion in it, though touched with emotion, is of an intellectual sort, not marked by any new spiritual illumination. *Britannia Rediviva* is a made-to-order piece of verse; lines in it show Dryden's new Catholic affiliations, but no spiritual enthusiasm. The translation of *The Life of St. Francis Xavier* was dedicated to the Queen; possibly it was made at the command of Dryden's political or ecclesiastical superiors.² Thus all the longer works of Dryden that are in any way connected with his conversion fall within the reign of James II and have a distinctly official character: Dryden, as Poet Laureate and as a distinguished controversialist, is toiling in the service of his Catholic King.

As Scott intimates,³ Dryden's work on *The Life of St. Francis Xavier* may have attracted his attention to the *Veni, Creator Spiritus*. It is natural to assume that Dryden made his version in 1688, while working on Bouhours, and saved it for publication with some other short poems in his next miscellany (1693); in those times there were no magazines to which poets could send their minor works. The translation, which is such as might have been

² At one time Dryden, by the King's command, was engaged on a translation of Varillas' *History of Heresies*, but the book was never published. See Malone's *Life of Dryden*, in his edition of *The Critical and Miscellaneous Prose Works of John Dryden*, Vol. I, part I, p. 194.

³ See p. 9, above.

made by a Protestant as well as by a Catholic, is the only certain symptom that Dryden became interested in "the poetical part of the religion which he had chosen." All in all, the writings of Dryden from 1685 to his death in 1700 show no change in spiritual or moral qualities from those of his earlier years. With the exception of those already noted, and of some brief original poems, they consist of five dramas and of very extensive translations. These translations include the coarsest satire of Juvenal and some of the most sensual poems of Ovid. After the Revolution of 1688, none of Dryden's acknowledged work shows any Catholic tone whatever. Dryden remained true to the church to which he had been converted, but he never publicly became a Catholic religious poet in any real sense of the term. Under these circumstances it is a trifle hard to believe that at some time in the last fifteen years of his life his tastes led him to produce more than two thousand lines of translations of the hymns of the Catholic Church, intended to be used as a book of devotion.

If one assumes, as the Catholic tradition intimates, that Dryden made the translations under instruction from his spiritual mentors, as an act of penance, the foregoing particular difficulty is solved. But other and worse difficulties remain. It is hard to see why the result of his labors was not published until six years after his death, and then anonymously. One must perforce construct some such theory as this: Dryden's ecclesiastical guides laid on him, as an act of penance, the duty of translating the Breviary hymns and some others; they enjoined him, as a proof of the humility appropriate to a new convert, not to publish any of his work, though they made an exception of the *Veni, Creator Spiritus* and though they themselves published his version of the *Stabat Mater* anonymously in the Primer of 1687. They forbade him to mention his labors to any person whatsoever. They stored up the products of his genius as a translator for a new edition of the *Primer* when it should be needed, and it proved to be needed only twenty-one years after his conversion and six years after his death. Finally, when they did publish his translations in the

Primer of 1706, they made no mention of his authorship, though Dryden was at that time the most famous of recent English men of letters and by far their most distinguished convert. Dryden, by nature not the meekest of mankind, submitted dutifully to all these trials during his lifetime, for we must remember that by this theory his translation of the *Dies irae* somehow got published in 1696, under the name of Roscommon, in Tate's *Miscellanea Sacra*. After Dryden's death his sons, also Catholics, made no public mention of the work of their distinguished father as a writer of hymns, though they may have spread abroad whispers that became the foundation of the Catholic tradition regarding Dryden's work as a hymnodist, and though one of them may even have edited the *Primer* of 1706. Some such theory is needed to explain the situation if a critic believes that the internal evidence points to Dryden as the author of *all* the translations in the *Primer* of 1706. If a critic accepts only a part of those hymns as Dryden's work, the difficulties diminish but do not vanish.

No lover of Dryden is called on, however, to swallow any such fantastic theory. For, as a matter of fact, the internal evidence does not prove or make probable Dryden's authorship of a single hymn in the collection other than the *Veni, Creator Spiritus*.

V. ALLEGED INTERNAL EVIDENCE THAT DRYDEN TRANSLATED THE HYMNS

The internal evidence to which proponents of Dryden's authorship for the hymns have appealed is of three sorts: (1) links between certain hymns, which assertedly point to a common authorship for the groups thus formed (Shipley, Bennett, Brunner), (2) general impressions that certain hymns show Drydenian traits of style (Scott, Saintsbury, Van Doren), and (3) detailed characteristics of language and versification that are found both in the hymns and in Dryden's undoubted poems (Shipley, Bennett, Brunner).

(A) THE LINK ARGUMENT

The link argument runs thus. Groups of hymns are united by links that show them to be the work of a single poet; hence if even one hymn in a group can be shown to be by Dryden, then the whole group may be assumed to be by him. Conversely, one may remark, if we grant the existence of the groups, but can show that even one hymn in a group is not by Dryden, then no hymns in the group are by Dryden. The groups are united by links of varying strength and must be considered separately.

Group A: Nos. 62, 63, 64: *Veni, Creator Spiritus* and the two following hymns.

Bennett writes ("Dryden"): "The tr. 'Creator Spirit, by Whose aid' is followed by two others in the same meter, which have a variation (in a single word) of its gloria." He then argues that the three hymns are "presumptively of the same parentage." But his statement in regard to the meter does not tell the whole story. These three hymns are for evensong, matins, and lauds on Whit-sunday; they follow one another in the Latin Breviary, where they have the same meter (octosyllabic quatrains) and the same gloria, opening with "Deo Patri sit gloria." Dryden in translating the *Veni* used eight-syllable verse, but he did not adhere to the quatrains of the original; his stanzas, the last being the gloria, are of 6, 6, 7, 6, 4, 4, 6 lines. The translator of the two following hymns adhered to the quatrains of the original, but he retained Dryden's gloria, though, influenced by the Latin text, he changed the first line of it from "Immortal Honour, endless Fame," to "Immortal Glory, endless Fame." The fact that only the first two words of the gloria are printed in Nos. 63 and 64 makes a reader forget that the gloria is of six lines, not matching the stanzas of the hymns. These details establish a presumption just the opposite of that stated by Bennett; they indicate that someone other than Dryden translated Nos. 63 and 64. And the circumstance that Dryden's undoubted hymn is the only one in the *Primer* of 1706 that flagrantly disregards the stanzaic arrangement of its

Latin original parts it decisively from all the other translations in the book.¹ It suggests—one cannot of course say that it proves—that the editors of the *Primer* of 1706 simply appropriated Dryden's one translation of a hymn, along with the *Stabat Mater* (No. 13) from the *Primer* of 1687 and the *Dies irae* (No. 111) of Roscommon, and had fresh translations made, by some person or persons other than Dryden, of all the other hymns intended for the book. Thus the link argument in favor of Dryden's authorship breaks down at its most crucial point.

The rest of the link argument, as developed by Bennett and by Shipley, is of varying worth. At its best it establishes a strong presumption that certain groups of hymns are of common authorship. We shall later show (pp. 84-87) that it works against a theory that one of the authors was Dryden.

Group B: Nos. 25, 26, 71, 75, 76, 77, 87, 88, 106, 108: *Ut queant laxis* (No. 75) and nine other hymns.²

These ten hymns are in quatrains consisting of an heroic couplet followed by an octosyllabic couplet, a stanza not found in any previous *Primer*. Nos. 75, 76, 106, 108 are united by a common gloria; Nos. 25 and 26 are united by another common gloria; No. 77 lacks a gloria both in the Latin and in the English. The argument from a common gloria is of no consequence, as has been pointed out in the comment on *Group A*, but the identity of meter strongly indicates a common authorship for the translations. Common authorship is almost certain for Nos. 75, 76, 77, which are really a famous Latin hymn to St. John the Baptist,

¹ The *Veni, Sancte Spiritus* (No. 10) and the *Jesu, dulcis memoria* (No. 112) afford the nearest approaches to such irregularity. The first is in triplets (while the Latin is in stanzas riming *aabccb*), but closes with a couplet. The second is in common meter, but closes with a stanza of five lines. The stanzaic arrangement of the *Dies irae* (No. 111) is irregular at the close in the Latin as in the English. *Te Deum laudamus* (No. 2) and *Salve, Regina Mater* (No. 6), which are written in couplets, but each of which contains a triplet, translate Latin pieces that are in rhythmic prose. *Coelstis urbs Hierusalem* (No. 109) is in lines of eight syllables, but closes with one of ten syllables.

² Bennett counts eleven hymns, but see p. 184. Really, as No. 108 consists essentially of the last stanza of No. 106 plus its gloria, the number of hymns might be reduced to nine.

divided in the Breviary into three parts, for use at evensong, matins, and lauds. If Scott's ascription of No. 75 to Dryden had any authority behind it, then one might conclude that Dryden wrote also Nos. 76 and 77. But Scott's ascription is of no weight whatever.

Group C: Nos. 2, 5, 6, 9, 68, 72, 78, 99, 102: *Te Deum laudamus* and eight other hymns.

These hymns are all in the heroic couplet, a form of verse found only once in the *Primer* of 1685⁸ and not at all in the *Primer* of 1687. There is thus a feeble presumption that they are all by the same translator; and, as remarked of Group B, that translator might by presumed to be Dryden if there were any proof that he wrote one of them—here the *Te Deum laudamus*. But Scott's ascription to him of *Te Deum laudamus* (No. 2) is without authority. Bennett counts only eight pieces and finds that “the tone of all these is Drydenesque, especially the *tr.* of ‘Sacriss solemniiis’ (No. 68), which has these characteristic lines,

They eat the Lamb with legal Rites and gave
Their Mother Synagogue a decent Grave,

and closes with an alexandrine.” It is hard to see why that nonsensical couplet, unwarranted by the Latin,

Post agnum typicum, expletis epulis,
Corpus Dominicum datum discipulis,

is “characteristic” of Dryden.

The hymns in long meter (eight-syllable iambic quatrains) compose by far the greater part of those in the *Primer* of 1706; naturally enough, since most of the Latin hymns are in octosyllabic verse (iambic dimeter). Primarily of them Bennett writes:

“A very strong presumption of unity of hand arises out of a close study of the *Glorias* of 1706. Large groups of the Latin originals have an identical *Gloria*: and this identity is faithfully

⁸ In the translation of *Custodes hominum psallimus angelos* (p. 411 of that *Primer*). Bennett (“Dryden”) thus errs in saying that the heroic couplet is a form of verse “new to the *Primers*.”

reproduced in the English *Glorias*. The Latin *Glorias* have affinities with each other, and these affinities are constantly maintained in English by reproductions of the same phrases. The English *Glorias* have also affinities of their own, not found in the Latin. In style they are very like one another; they are quite in keeping in their grandiose phrases with the hymns they close; and certain mannerisms recur (e.g. the use of 'equal'). The repetition of common lines, the slight variations of phrase accompanying large repetition, and other economies, are such as a man would naturally practise in the use of his own material, and point very strongly to a common author. The number of pieces, which the *Glorias* that bear clear family likeness touch, comprises the great bulk of the book; and links, of varying strength, connect most of the remainder with them."⁴

"The large group of 8-syllable hymns exhibits 35, which are curiously marked as by a single hand through their *glorias*. ... They have several Drydenesque phrases (e.g. 'noon of night,' 'gleamy white,' a technical use of 'yielding,' 'liquid,' 'equal'), turns of expression and cadences, and a significant link with the *tr.* of the 'Te Deum' in the term 'vocal blood' (cf. 'vocal tears' in 2 other *trs.*) found in the *tr.* of 'Deus tuorum militum' [No. 97]. This technical method of inquiry when applied still further to other groups linked by a single *gloria* certainly points in the same direction; Drydenisms, links with groups already named, an occasional appearance of layman freedom of expression, and in one case ('Audit tyrannus' *tr.*) [No. 20] an echo of the heroic plays, emerge."⁵

These statements are somewhat vague and are in many ways misleading and erroneous. The "Drydenesque phrases" will be considered later; here we merely remark that the "echo of the heroic plays" in No. 20 is quite as prominent in the original Latin as in the English, with the exception of the words *impious stage* (line 10), which are run in for the sake of a rime with *rage* and

⁴ "Primers."

⁵ "Dryden."

at most are merely a reference to the traditional Herod's vein of the English theater. But the dull details in regard to the glorias must be analyzed.

The hymns written in long meter fall into groups, arranged according to the first lines of their glorias, as follows:

Group D: Nos. 24, 27, 34, 37, 40, 43, 45, 46, 49, 65, 66, 90, 98, 101, 107: "May Age to Age thy Wonders tell." In all but four hymns the English gloria translates the Latin:

Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Nunc, et per omne saeculum.

In Nos. 65 and 90 it translates Latin glorias of the same tenor, but of different wording. In No. 101, which, like many other hymns, occurs twice in the Breviary, the gloria is once as above, and once has a slightly different wording. And in No. 45 the Latin gloria is:

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito
Regnans per omne saeculum.

One may note also that the Latin gloria, "Deo Patri sit gloria," etc., is translated differently in No. 81; the translator has varied his version to make it accord with the spirit of the hymn.

Group E: Nos. 23, 28, 29, 30, 31, 32, 33, 35, 36, 38, 39, 41, 42, 44, 47, 48: "In this, most gracious Father, hear." In every hymn this gloria translates the Latin, "Praesta, Pater piissime," etc., which has been cited above under Group D.

Group F: Nos. 1, 3, 7, 17, 18, 19, 20: "May Age to Age for ever sing." In every hymn this gloria translates the Latin:

Iesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre, et almo Spiritu,
In sempiterna saecula.

Group G: Nos. 21, 22: "Glory to Thee, O Christ, whose rays." In both hymns this gloria translates the Latin:

Iesu, tibi sit gloria,
Qui apparuisti Gentibus,
Cum Patre, et almo Spiritu,
In sempiterna saecula.

Group H: Nos. 84, 85: "Glory to Christ, whose Light displays." In both hymns this gloria translates the Latin:

Iesu, tibi sit gloria,
Qui te reuelas paruulis,
Cum Patre, et almo Spiritu,
In sempiterna saecula.

Group I: Nos. 14, 16, 92, 105: "May each succeeding Age proclaim." In every hymn this gloria translates the same gloria of the Latin.

Group J: Nos. 51, 52: "Grant O most sacred Trinity." In both hymns this gloria translates the same gloria of the Latin.

Group K: Nos. 57, 58, 59, 95, 96: "From Death of Sin, O Jesus, free." In every hymn this eight-line gloria translates the same eight-line gloria of the Latin.

Group L: Nos. 15, 50, 80, 86, 93, 94: "To God the Father and the Son." In every hymn this gloria translates the same gloria of the Latin. But No. 86, repeated in the Breviary, has also a different Latin gloria. In No. 83 a gloria, identical in lines 1, 2, different in lines 3, 4, translates the gloria of a Latin hymn written in an entirely different meter.

Group A: Nos. 62, 63, 64: "Immortal Honour (Glory), endless Fame." This group has been discussed above. Here it may be added that the gloria of No. 97 also opens with the line, "Immortal Glory, endless Fame." In other respects it is entirely different, and it translates a different gloria of the Latin.

There remain of the hymns in long meter Nos. 53, 54, 60, 61, 69, 73, 74, 81, 82, 89, 91, 100, 103, 104, which have individual glorias not elsewhere found in the *Primer*; and No. 4, which has no gloria.

The ten hymns in six-line stanzas, composed of three octosyllabic couplets (long meter, six lines), fall into two pairs (Nos. 55, 56; 109, 110), each of which has a gloria identical in the English and in the Latin; and five individual hymns (Nos. 11, 12, 67, 70, 79) which have individual glorias not found elsewhere in the *Primer*.

The general conclusions to be drawn from this mass of detail are very scanty; the detail is valuable mostly as correcting Bennett's account. Usually, but by no means always, glorias that are identical in the Latin hymns are also identical in the English translations of those hymns. The English glorias have affinities not found in the Latin, also differences not found in the Latin. The use of a common gloria is no proof of a common authorship. This has already been shown in respect to the *Veni, Creator Spiritus* (No. 62). But another, strictly contemporary, illustration may be given. Of the hymns in the *Benedictine Hours* of 1934 Mr. Shewring translated thirteen, and for seven of these (see pp. 127, 145, 185, 205, 207, 219, 223 of the *Benedictine Hours*) he used glorias taken from the *Primer* of 1706. However, as will be seen later, the style of many of these octosyllabic hymns in the *Primer* is so similar, not to say monotonous, that common authorship of at least a large number of them is almost certain.

Shipley has a different method of constructing groups:

"In the *Primer* of 1706 the three hymns for the season of Advent [Nos. 14, 15, 16] are rendered into English, of which the first and third ... are linked together by a common *gloria*, and the second ... is presumably by the same translator. And it so happens, again, that the same identical line, with the change only of the indefinite article for the personal pronoun, is repeated—'a God, a father, and a friend' [No. 16, line 16]—with no more authority in the text for the English words than is found for similar rendering from *Dies Irae* [No. 111, line 50].⁶ I do not say, of course, that this is conclusive of an identity of authorship. But the reiteration of the words, without any equivalents in the orig-

⁶ Cf. p. 6, note 2, above.

inal, must be held to be significant and suggestive; and in concert with much other incidental evidence is fairly indicative of sameness in the translator of the three Advent hymns in the *Primer* and the *Dies Irae* respectively. The last-named hymn, also, is included in the same volume; and no person, I suppose, would, apart from all external evidence, accuse the editor of the Catholic *Primer* of knowingly inserting these four hymns by a Protestant translator. Whilst no one has ever dreamt of ascribing *En clara vox redarguit*, the Advent hymn in which the line in question occurs, to the credit of Lord Roscommon.”⁷

In this passage Shipley argues plausibly that the three Advent hymns were translated by a single person. But his connection of them with the *Dies irae* is utterly without foundation. As Bennett justly remarks in his article on “Primers,” “the free way in which the translators of the *Primers* use up the lines and phrases of their predecessors shows that the idea of plagiarism was not a restraining force with them.”⁸ For that matter, poets of that period, even when not sheltered by the shield of anonymity, as was the translator of *En clara vox redarguit*, were guilty of various plagiarisms. Thus Roscommon, as Johnson notes in his *Life of Roscommon*, changed Waller’s line “Whom now we envy, we anon must mourn” (in *Thyrsis, Galatea*) into “What we then envied, now we mourn” (in *On the Death of a Lady’s Lap-Dog*). And, as Macaulay pointed out in his *Essay on Temple*, Dryden’s fine couplet (lines 198, 199) in *Absalom and Achitophel*:

But wild Ambition loves to slide, not stand,
And Fortune’s ice prefers to Virtue’s land,

is merely an adaptation of verses by an anonymous writer printed in Knolles’ *History of the Turks* (1621):

Greatnesse on Goodnesse loves to slide, not stand,
And leaves for Fortune’s ice Virtue’s firme land.

⁷ *Dublin Review*, October, 1884, pp. 255, 256.

⁸ See p. 5 (footnote), above; pp. 61–64, below; and Notes, *passim*.

In *Examen Poeticum* (1693) there is an anonymous piece headed *Amor omnibus idem; Or, the Force of Love in all Creatures, Being a Translation of some Verses in Virgil's third Georgick, from Verse 209 to Verse 285*, to which Dryden, in the Postscript to the Reader appended to his *Virgil*, refers in terms of high compliment:

“Whoever has given the world the translation of part of the *Third Georgic*, which he calls *the Power of Love*, has put me to sufficient pains to make my own not inferior to his.”

Dryden neglects to say that he borrowed several suggestions for his own work from the earlier piece, in particular two lines entirely unchanged:

And with wide nostrils snuff the western air (line 431),

But time is lost, which never will renew (line 448),

and a third line with the change of the final word from “war” to “wars”: And hardens both his shoulders for the wars (line 402).⁹

Finally, Dryden, in his ode *To the Pious Memory of the Accomplish'd Young Lady, Mrs. Anne Killigrew* (line 179), has the line, “To raise the nations under ground,” which is adapted from “And wake the Nations under Ground” of Roscommon’s *Dies irae* (line 9).¹⁰

Notwithstanding the exception that has been noted above for Nos. 62, 63, 64, Shipley is reasonable in the following general statement:

“The hymns from the Breviary which are contained in the English *Primer* for the Day or Season are, as a rule, threefold in number, viz., for Matins, for Lauds, and for Vespers. Always an unity of thought and feeling, and generally a similarity of treatment obtains between these three hymns. Sometimes they are by the same author. Sometimes they are merely one long

⁹ See *Poetical Works of John Dryden*, Cambridge edition, pp. 1000, 1001.

¹⁰ Shipley failed to note this last borrowing and use it as a proof that the translation of *Dies irae* was really by Dryden, but Brunner supplied his omission: see p. 54, below.

hymn divided for devotional purposes, or for convenience of singing, into three parts, each with its *gloria* as a last verse. The unity which is known, historically and theologically, to inhere in many of the Latin originals of the hymns for any given day or hour, for any given fast or festival, criticism declares to inhere also in the English translations under review.”¹¹

Shipley then proceeds to point out that seventeen vespers hymns found in the *Primer* also occur in the *Manual of Prayer* (1750), and that, since Catholic tradition ascribes many of the hymns in the *Manual* to Dryden, one may conclude that the corresponding matins and lauds hymns also belong to him.¹² This argument will interest only those persons who believe that such a tradition deserves confidence.

Brunner makes a link argument of still a third sort. She attempts to prove, in some detail, that all the hymns are from the pen of a single translator, and she does so by two methods: first, by citing stylistic characteristics which are common to a greater or less number of hymns; and second, by enumerating many places where one hymn repeats or echoes the phraseology of another (or others). The coincidences in style which she mentions will be considered on pp. 40-47, below, in connection with her argument that Dryden was the translator concerned. They show merely that the translator or translators worked in the general poetic diction of the period. The large number of repetitions or echoes which she collects are in themselves very interesting indeed. But again they completely fail to prove her point. Even from her own premise, that the presence of a parallel between two hymns proves common authorship for the two, the conclusion would not follow that all these hymns are by one writer. We have taken pains to put together into a group the hymns which Brunner’s argument links to one another (omitting repetitions of glorias, which, as we have seen, are particularly dubious). The group is large; but it is not all-inclusive. Fifteen hymns are not linked by her evidence (Nos. 3, 6, 8, 9, 12, 19, 20, 21, 35, 65, 76,

¹¹ *Dublin Review*, October, 1884, p. 257.

¹² Cf. pp. 16, 17, above.

90, 91, 92, 102; also No. 4, which she does not list at all).¹³ Furthermore, her premise itself is of no value. The repetition or echoing of a phrase in two poems may indicate with equal probability either that a writer echoed himself, or that he echoed another writer, or that each of the two writers echoed a third. It may even not indicate anything more than a coincidence, as many enthusiastic source hunters have discovered to their disappointment.

So much for the link argument. One might expect *a priori* that numerous hymns in the *Primer* were translated by one author. The link argument makes that *a priori* opinion more definite, although it does not establish absolute certainty even for a single group of hymns. It conspicuously fails when applied to the *Veni, Creator Spiritus*, the one hymn that was undoubtedly by Dryden. It will prove or indicate Dryden's authorship of all, or of a large number, of the hymns in the *Primer* only to such persons as trust the Catholic tradition that connects him with certain individual hymns in the book.

(B) INTUITIONS OF CRITICS

Before turning to the detailed evidence of Dryden's authorship that students of the problem think they have found in the style and the versification of the hymns, we may say a word on the *intuitions* of certain critics. The intuitions of men like Scott, Saintsbury, and Van Doren cannot be summarily dismissed as unworthy of consideration. But such intuitions have often proved untrustworthy in the past. It is notoriously difficult to discriminate between the less distinguished work of a great poet (say that of Keats in parts of *Endymion*) and the product of a clever imitator. There is no consensus of opinion regarding the division of labor between Shakespeare and his collaborators in certain plays. There is probably no critic living who, if given twenty selections from the version of the *Odyssey* by Pope, Fenton, and

¹³ It is interesting to note that Brunner's parallels link together (though she does not point out the fact herself) Dryden's No. 62 and Roscommon's No. 111; since No. 62 has a parallel with No. 87 (Brunner, p. 79), and No. 87 has one with No. 111 (Brunner, p. 80).

Broome, could pick out with certainty the ten that were written by Pope and the ten that were composed by his rather humble assistants. In general, intuitions cannot stand when they conflict with specific internal evidence that makes it impossible to accept Dryden as the translator of certain pieces. Let us consider the intuitions at their best and at their worst.

Scott accepted the *Te Deum laudamus* (No. 2) and said of the verse in it, "And vocal Blood with vocal Musick join" (line 15), "This line alone speaks Dryden in every syllable."¹⁴ Saintsbury is curiously silent about this piece, but Van Doren finds in it "real Drydenian overtones."¹⁵ We may add that we can find no phrase in the translation that definitely conflicts with Dryden's usage. But we humbly offer an intuition of our own: that the following passage, with its awkward parenthesis and its awkward arrangement of the last couplet, was not composed by the same man who wrote *The Hind and the Panther*:

Thou King of Glory, Christ; of the Most High
 Thou coeternal filial Deity;
 Thou who, to stave the world's impending doom,
 Vouchsaf'st to dwell within a virgin's womb
 (Old tyrant Death disarm'd, before thee flew
 The bolts of Heav'n, and back the foldings drew,
 To give access and make the faithful way)—
 From God's right hand thy filial beams display.¹⁶

Later, p. 71, we shall point out the monotony of the rimes in this hymn.

Saintsbury is vigorously intuitive in the following statements: "Perhaps the strongest resemblances, except those in the St. John's Hymns [Nos. 75, 76, 77] ... , occur in a batch reprinted by Mr. Shipley face to face with the earlier *Primer* versions of 1685. ... I may only add ... that in these hymns Dryden's unique and

¹⁴ *Works of John Dryden*, 1808, vol. 1, p. 343.

¹⁵ *The Poetry of John Dryden*, p. 232.

¹⁶ In justice to this passage (ll. 22-29) we have revised the punctuation. The sense requires an amendment of *vouchsaf'st* to *vouchsaf'dst*, which is not a word that would delight John Dryden.

splendid faculty of stamping individuality on 'common form' appears, to my judgment, in a measure scarcely surpassed even in the best and noblest examples of his undoubted work."¹⁷

Saintsbury then reprints from *Annus Sanctus* Nos. 14, 17, 21, 50, 54, 59, 60, 67, 84.¹⁸ Some of the hymns accepted by him as Dryden's contain, as we shall see later, definite traits of style that separate them from Dryden's work.

In this connection some flamboyant statements by Shipley are of interest:

"Whosoever may be the author ... some of his hymns may be ranked amongst the very best versions in the English tongue; and from his work may be selected a large number of better specimens than any other English author can supply."¹⁹ ... If any reliance can be placed upon internal subjective evidence, he was certainly a Catholic, he was presumably a layman, he was probably a convert from Protestantism, and if a convert, he was converted from the established religion. He was, upon the like testimony and with not less certainty and perhaps on more objective evidence, a classical scholar; a man imbued with classical ideas, thoughts, expressions; a man of the world, probably also not unacquainted with courts and princes. He was, also, a man of letters, of the day and hour, and was specially familiar with that side of letters which touched translation, and with that theory of translation which Dryden formulated, wrote upon and worked by—for he literally carries into practice, with modifications, in Catholic hymnody the rules theoretically laid down by Dryden for rendering into the vernacular from the heathen classics. ... His mission ... was to free hymn-translations from the

¹⁷ Scott-Saintsbury *Dryden*, vol. 18, pp. 275, 276.

¹⁸ Saintsbury seems not to have consulted the *Primer* of 1706, but to have depended on information derived from Shipley.

¹⁹ Bennett's more conservative opinion has been quoted above (p. 17). Bennett continues, however: "But as pieces of devotional poetry, the translations of 1706 are often of great merit; and the bold handling, the brilliance of single lines, and the frequent beauty of cadence, look far more like the work of a poet coming fresh to the task, than of a routine translator."

letters of verbal metaphrase and to exclude from it the license of paraphrase.”²⁰

In reality, the hymns prove only that their translator (if for a moment we assume that one man translated all of them) was a Catholic, that at times he wrote verse with marked skill and at other times descended almost to doggerel, and that he was able to read easy medieval Latin. Possibly his “layman freedom of expression”²¹ may indicate that he was not a priest—of that the present writers cannot judge. Shipley may have based on his own opinion of *Dies irae* his verdict that the translator was a convert.²²

Shipley’s argument based on the adherence of the translator to Dryden’s “theory of translation” is entirely absurd. Dryden’s “theory of translation,” if such it may be termed, was merely a brief statement of a general ideal that has guided numerous verse translators—probably a majority of them—all through the history of English literature. Dryden formulated his “theory” in his preface to the version of Ovid’s *Epistles* (1680) by himself and others; he there advocates *paraphrase*, a method intermediate between *metaphrase* (verbal copying) and *imitation*. In this preface he acknowledges his debt to the precepts of Horace and the examples of Waller and Denham. But in the preface to *Sylvae* (1685) he professes, probably with a large dose of flattery, to be following the rules laid down by Roscommon in his *Essay on Translated Verse*. Thus Dryden’s theory and practice were not original with him; and, still more important, he was only one of many translators who followed them. He differs from Waller and from Pope in the technique of his verse, but not in the principles that guide him.

The hymns in the *Primer* of 1706 observe the same principles as those in the *Primer* of 1685. To the present writers these paraphrases seem, on the whole, freer than Dryden’s versions of “the

²⁰ *Dublin Review*, October, 1884, pp. 251, 252.

²¹ Bennett in “Dryden.”

²² See p. 7, above.

heathen classics." Their translators owed nothing to Dryden's theory, though they may have been pleased to read in his essays his neat statement of the general ideals of the period. They did owe something—as did nearly all the poets of the late seventeenth and the early eighteenth century—to Dryden's poetic style.

(c) AGREEMENT IN STYLE OR PHRASING BETWEEN THE HYMNS
AND DRYDEN'S UNDOUBTED WORK

The resemblances between the style and versification of the hymns in the *Primer* of 1706 and those of Dryden, and the coincidences of phrasing between the hymns and Dryden's undoubtedly works, are the most important evidence brought forward by the writers who argue that Dryden was the translator of the hymns. That evidence is given most fully by Brunner in her dissertation on *John Dryden's Hymnen*, in which she gathers together most of the details given by previous writers and adds to them. She first attempts to show that all the hymns were translated by *one man* and then to show that that one man was Dryden. In what follows we shall often discuss simultaneously the two parts of her argument, and shall omit such features of it as the reasoning on "links" between the hymns, since those have already been considered.

Brunner finds that certain peculiarities of style and versification pervade the hymns and are found also in the acknowledged works of Dryden. Her evidence actually indicates merely that the hymns are written in the general poetic diction of the late seventeenth and the early eighteenth century and that at times they show the influence of Dryden's phraseology.²³ On our first attempt to test her evidence, by comparison with Roscommon's *Essay on Translated Verse* (408 lines), we found in that one short poem nearly all the characteristics of style that unite the hymns with one another and with Dryden. (Details are exhibited in Table 1, pp. 41-44, below.)

²³ For that matter, some of the peculiarities cited by Brunner are characteristic of virtually all English verse from the sixteenth century to the present day.

TABLE I

OCCURRENCE OF LIKE CHARACTERISTICS OF STYLE IN THE HYMNS AND IN
ROSCOMMON'S "ESSAY ON TRANSLATED VERSE"

Instances found in the hymns (Brunner's estimates)	Instances found in Dryden (Brunner's estimates)	Instances found in Roscommon's <i>Essay</i> (by the present editors)
"Aphärese"		
<i>Ca. 40</i>	Common; 9 instances cited	10
"Synizese"		
Many instances. But, "Diese ist im Neuenglischen fast eine Regel, und es ist daher nicht zu verwundern, dass sich in unsrern Hymnen sehr viele Beispiele dafür finden."	"Ausserordentlich häufig."	37
"Elision"		
16	"häufig"	7
"Verschleifung eines Vokals"		
"sehr häufig"	"häufig"	31
"Verschleifung eines Konsonanten"		
<i>Ca. 20</i>	Seven instances cited; B. states that it occurs mostly in <i>ever</i> , <i>even</i> , <i>over</i> , etc.	4
"Einfügung von längeren Zeilen"		
Eight; 4 of alexandrines	"häufig ... oft als Abschluss eines Dreireimers." (N.B.: all in Dryden and Roscommon are alexandrines.)	Five, one as the close to a triplet
"Eine eingestreute kürzere Zeile"		
I	I	I
"Überschneidungen innerhalb der einzelnen Reimpaare"		
"sehr auffällig und häufig, besonders bei den Heroic Couplets"	"auffällig"	23

TABLE I—(Continued)

Instances found in the hymns (Brunner's estimates)	Instances found in Dryden (Brunner's estimates)	Instances found in Roscommon's <i>Essay</i> (by the present editors)
"Enjambement von einer Strophe zur andern"		
"ausserordentlich selten"; 2 instances cited	Brunner does not cite Dryden's lyrics or his two long poems in stanzas (<i>Annus Mirabilis</i> and <i>Stanzas on Cromwell</i>). She remarks: "Seltener sind bei Dryden Fälle, wo sich Überschneidungen über mehrere Verspaare erstrecken," and cites two instances—from <i>Religio Laici</i> and the <i>Aeneid</i>	2
"Männliche Cäsur nach dem zweiten Versfuss"		
"sehr häufig"	"besonders zahlreich"	61
"Weibliche Cäsur nach der zweiten Vershebung"		
"etwas weniger häufig"	Common; 12 instances cited	41
"Männliche Cäsur nach dem dritten Fuss"		
"etwas seltener"	"etwas weniger häufig"	15
"Zwei Cäsuren in einer Zeile"		
"Fälle ... finden sich"; 14 instances cited	"in einigen Fällen"; 19 instances cited	9
"Die Cäsur ... in beiden Versen an derselben Stelle"		
"oft"; 10 instances cited	"Dryden hat eine besondere Vorliebe dafür"	Four (ten more found on glancing over R.'s other poems)
"Wiederholung einzelner Strophen ... Verse," etc.		
Very numerous, both exact repetition and close similarity of phraseology	B. says the same tendency is in Dryden. She cites only 4 instances, however, as compared with 93 from the hymns	Not in Roscommon

TABLE I—(Continued)

Instances found in the hymns (Brunner's estimates)	Instances found in Dryden (Brunner's estimates)	Instances found in Roscommon's <i>Essay</i> (by the present editors)
"Parallel gebaute Vershälften"		
"häufig"	"auffallender Zug der Dryden'schen Poesie ... ein Prinzip des Klassizismus"	34
(N.B.: Brunner's subclassification under this head checks as follows: the two halves of the line connected by <i>and</i> or another conjunction: hymns, "oft"; Dryden, "oft"; Roscommon, 15. Antithetically constructed lines: the poet of the hymns shows, says Brunner, a "Vorliebe" for them, 9 instances cited; Dryden, "häufig," 41 instances cited; Roscommon, 6 instances.)		
Repetition of words for rhetorical effect:		
(a) beginning two or more verses which follow each other with same word or phrase		
Twenty-two cited; B. says list could be much enlarged	"häufig"; 19 cited	9
(b) a word in one line repeated at opening of following line		
"etwas weniger zahlreich"; 9 cited	"seltener"; 12 cited	1
(c) line closing with the same word that begins it		
"selten"; 4 cited	"selten"; 3 cited	1
(d) doubling of a word or phrase, as "He comes, he comes"		
"einige Beispiele"; 4 cited	"manchmal"; 16 cited	4
(e) repetition of words in different grammatical forms, or different words from same stem		
The translator has "eine ausgesprochene Vorliebe" for this; 21 cited	Dryden has "eine unverkennbare Vorliebe"; 30 cited	Four; in R.'s other poems, <i>ca.</i> 6 more were found
"Reime"		
(a) "Dreireimer"—		
Three instances, 2 with alexandrine ending the triplet	Two hundred in 4000 verses	Four, one ending with alexandrine

TABLE 1—(Concluded)

Instances found in the hymns (Brunner's estimates)	Instances found in Dryden (Brunner's estimates)	Instances found in Roscommon's <i>Essay</i> (by the present editors)
"Reime"—Continued		
(b) "Weibliche Reime"— None	In a few short poems, especially prologues and epilogues	None
(c) "Gleitende Reime"— None	None	None
(d) "Gebrochener Reim"— "sehr häufig"	"häufig"	50
"Alliteration"		
"sehr häufig angewandt."— Several instances are given of alliteration (a) between accented syllables; (b) between unaccented syllables; (c) between accented and unaccented syllables; (d) between syllables immediately following each other or with only one syllable between; and (e) of crossed alliteration	Same conclusions as with hymns	Thirty-three of alliteration of accented syllables; 4 of unaccented; 17 between unaccented and accented; 35 of syllables immediately following each other or with only one syllable between; 18 of crossed alliteration

With respect to most of the items in Table 1, it is difficult to compare accurately the relative frequency with which the characteristic occurs in Dryden and in Roscommon, because Brunner does not give exact proportions, but comments simply, "frequent," "less frequent," etc. But as far as one can gather the proportions from her estimates, all except three correspond perfectly well to those in Roscommon's short poem. So, starting from Roscommon's *Dies irae*, one might make a perversely ingenious argument that the Protestant Roscommon, who died in 1685, shared with Dryden the honor of translating these hymns in the *Primer* of 1706.

One characteristic that Brunner finds in the hymns, and asserts that she finds in Dryden also, is not present at all in Roscommon's *Essay*: that is the exact or approximate repetition of phrases and lines. Two other matters of style that she lists are definitely less common in Roscommon than in Dryden: the repetition for rhetorical effect of the same word in a different grammatical form, and the placing of the caesura in the same place in both verses of a couplet. These last two characteristics can readily be found in the works of Dryden's followers: for example, the initial hundred and fifty lines of Pope's *Essay on Criticism* show at least eleven instances of the first, and twenty-two of the second. And it is obvious that Dryden's style was famous and influential enough to have infected almost any writer in the decade or so before 1706.

One would not expect to find in any single brief poem by a good poet, such as the *Essay on Translated Verse* (408 lines) of Roscommon, any tendency to an exact or approximate repetition of lines or phrases. And Brunner's own evidence, when studied closely, shows in this respect not a resemblance between Dryden's undoubtedly work and the hymns, but a contrast that is a strong argument against Dryden's authorship of the hymns.

In studying this tendency in the hymns one must first eliminate from them Dryden's undoubtedly hymn (the *Veni, Creator Spiritus*), the repeated glorias, and other repeated stanzas occasioned by repetitions occurring in Latin originals. There remain 2226 lines.²⁴ In these 2226 lines Brunner (pp. 73-83) discovers 131 instances of this characteristic.²⁵ But 23 of these involve the glorias alone; and, since the glorias present a special problem, we will in fairness to Brunner eliminate these also. Of the remaining 108 instances, 15 should further be set aside because they correspond

²⁴ See page 1, above.

²⁵ Brunner actually lists 132. But the parallel she points out, on p. 78 of her treatise, between 106.13 and 108.1 (Brunner lists all her hymns by the initials of their Latin first lines, in these hymns V.P. and H.O.) is a duplicate of one she has already listed on p. 74.

to similar repetitions in the Latin originals.²⁶ There are left, then, accepting Brunner's evidence, 93 instances in the hymns of exact or approximate repetition that do not involve the glorias alone and were not prompted by similar repetition in the Latin.

Now, Dryden was a copious author; the Cambridge edition of his *Poetical Works*, which does not include the dramas, contains 53,265 lines. But Brunner (p. 107) cites only four instances of repetition in his works, one of which is bogus.²⁷ The ratios are, then: Hymns, 1:24; Dryden, 1:17,755. Brunner's list of repetitions in the hymns might be somewhat reduced if all possibly doubtful instances were rigidly eliminated, and her list of repetitions in Dryden could undoubtedly be somewhat expanded; but the fundamental facts would remain: the hymns are full of repetitions, Dryden is averse to them. It was not without cause that Dryden's contemporaries admired his varied vigor.

One instance of approximate repetition that Brunner lists, makes the difference between the style of the hymns and that of

²⁶ One couplet—108.3, 4 and 106.15, 16 (H.O. and V.P., Brunner, p. 73)—is repeated exactly, in both English and Latin. One couplet—108.1, 2 and 106.13, 14 (H.O. and V.P., Brunner, p. 74)—is repeated exactly in the Latin and varied slightly in the English. The other 13 instances correspond to approximately parallel phraseology in the Latin; they are: 54.6 and 56.12 (V.R.p. and L.s.q.i.p., Brunner, p. 76); 85.3 and 112.38 (L.a.J.M. and J.d.M., p. 77); 27.2, 33.13, 45.17, and 104.5 (I.l.o.S., S.r.A., T.T.U. I, and J.C.C., p. 78); 55.1 and 67.1 (P.L.g.L. and P.L., p. 78); 30.8 and 69.3 (R.D.t.V. and V.s.P. II, p. 79); 55.36 and 2.39 (P.L.g.L. and T.D.L., p. 79); 40.8 and 42.2 (N.t.T&N. and N.a.R.C., p. 80); 24.17, 33.4, and 39.7, 8 (A.r.C., S.r.A., and R.C.o., p. 80); 79.2 and 93.10 (B.P.P. and E.O.g., p. 80); 59.15 and 68.6 (A.r.A.d. and S.S., p. 81); 63.8 and 64.13 (I.C.A.a. and B.n.g., p. 81); 80.5–8, 82.11, and 81.1–4 (P.S.L., S.P.u., and M.c.o., p. 82); 61.11, 64.17, and 49.10 (A.R.A., B.n.g., and A.i.s.P., p. 83). There are, incidentally, two instances—46.12, 66.8, and 112.46 (A.C.G., T.T.U. II, and J.d.M., p. 78); and 26.2, 46.9, and 66.5 (E.i.N., A.C.G. and T.T.U. II, p. 79)—which involve three lines, two of which are identically repeated in both English and Latin, but the third lines of which do not correspond to a similar phraseology in the Latin; these two instances we are not eliminating from consideration.

²⁷ "A feast prepar'd with riotous expense" (*Theodore and Honoria*, 253) certainly does not repeat "Thro' this a cave was dug with vast expense" (*Sigismonda and Guiscardo*, 103). Brunner takes this and two other examples (one of which is by no means close repetition) from Wieruszowski, *Untersuchungen über John Drydens Boccaccio-Paraphrasen*, and adds one repetition discovered by herself.

Dryden's work particularly plain. The parallel passages, as she gives them (p. 82), are as follows:

To bath her Saviour's Feet, she flies
 With wounded Heart and loaded Eyes:
 Embracing Arms Sweet Balms apply,
 And with her Hair she wipes 'em dry. [80.] 5-8.

Thy Mary's sweetest Balms apply [82.] 11.

Blest Mary's chaste Embraces greet
 With bleeding heart her Saviour's feet:
 With Tears and Balms her Hands prepare
 A Bath; then dries 'em with her Hair. [81.] 1-4.

The corresponding passages in the Latin originals are as follows:

Amore currit saucia
 Pedes beatos ungere,
 Lavare fletu, tergere
 Comis, et ore lambere. [80.] 5-8.

Jesu, medela vulnerum,
 Spes una poenitentium,
 Per Magdalena lacrymas
 Peccata nostra diluas. [82.] 9-12.

Maria castis osculis
 Lambit Dei vestigia:
 Fletu rigat, tergit comis,
 Detersa nardo perlinit. [81.] 1-4.

The three hymns follow one another, being those for evensong, matins, and lauds on the feast of St. Mary Magdalen. In the Latin the phraseology is varied. The only approaches to repetition are: "tergere comis," "tergit comis"; "fletu"; "lambere," "lambit"; that is, only three repetitions. In the English are found: "her Saviour's feet"; "wounded heart," "bleeding heart"; "with her Hair she wipes 'em dry," "then dries 'em with her Hair"; and especially a dull repetition of "balms"—"Sweet Balms apply," "sweetest Balms apply," "Tears and Balms." The translator of these three hymns certainly did not have Dryden's resourcefulness.

The coincidences in phrasing and in the use of certain words, which occur between the hymns and Dryden's undoubted work, and which not only Brunner but indeed almost every scholar who has written on the subject has pointed out, may seem at first glance to be a powerful argument that Dryden wrote the hymns. But the argument sinks to nothing when considered carefully. Whoever wrote the hymns in the *Primer* of 1706 wrote them at a time when the style of Dryden dominated all English verse, just as that of Tennyson did at a later period. It would be hard to find any poet, whether major or minor, of the years just preceding and following 1700, who was not powerfully affected by Dryden's usage; and the minor poets, such as the translator or translators of the hymns, may be presumed to have been even more dependent on Dryden than were their betters. But we must consider the evidence in detail.

Saintsbury, before he ever considered the problem of the hymns, had been impressed with Dryden's skillful use of *you* and *your*. In his *Dryden*²⁸ he quotes lines 276–291 of *Astræa Redux* and comments:

“The extraordinary art with which the recurrences of the *you* and *your*—in the circumstances naturally recited with a little stress of the voice—are varied in position so as to give a corresponding variety to the cadence of the verse, is perhaps the chief thing to be noted here.”

He later picks out one of the hymns (No. 76) as showing this Drydenian trait of style:

“The Matins hymn, it will be noticed, contains one of the strongest Drydenisms, that very peculiar use of ‘you’ and ‘your’, with stress on them, which is noticeable in *Astræa Redux* and the *Coronation* poem.”²⁹

²⁸ London, 1881, p. 31.

²⁹ Scott-Saintsbury *Dryden*, vol. 18, p. 273. Shipley (*Dublin Review*, October, 1884, p. 261), referring to these statements by Saintsbury, remarks also on the fact that in Nos. 17 and 76 *you* is used instead of the *thou* that a reader would expect. We shall later show that the use of *you* in certain of the hymns is in conflict with Dryden's practice.

But this "very peculiar use of *you* and *your*" is by no means peculiar to Dryden. It is found, for instance, in Dorset's *Song written at Sea*:

To all *you* ladies now at land
 We men at sea indite;
 But first would have *you* understand
 How hard it is to write;
 The Muses now, and Neptune too,
 We must implore to write to *you*.

It occurs likewise in Congreve's *Of Pleasing, an Epistle to Sir Richard Temple*:

Thus I, dear Friend, to *you* my Thoughts impart,
 As to one perfect in the Pleasing Art;
 If Art it may be call'd in *you*, who seem,
 By Nature, form'd for Love, and for Esteem.
 Affecting none, all Virtues *you* possess,
 And really are what others but profess.
 I'll not offend *you*, while my self I please;
 I loath to flatter, tho' I love to praise.

And it appears yet again in Prior's *To the Countess of Exeter, Playing on the Lute*:

That as in birth, in beauty *you* excel,
 The Muse might dictate, and the Poet tell:
 Your art no other art can speak; and *you*,
 To show how well *you* play, must play anew.

Every writer who has discussed the hymns of the *Primer* of 1706 has picked out words and phrases in them in proof of Dryden's authorship. But Brunner has done this most thoroughly, devoting a whole chapter (pp. 117-127) of her dissertation to "Parallelen im Wortgebrauch der Dryden'schen Dichtungen und der Hymnen." Her evidence needs to be checked against some sort of control, for it may indicate (1) that the translator of the hymns was Dryden, or (2) that the translator was an imitator of Dryden, or (3) that the translator and Dryden were working in the same literary tradition. One must needs dismiss the second and third possibilities before concluding that the first is

the truth. The second and third possibilities can hardly be distinguished, but they can easily be checked against the first, by seeing how many of the parallels cited by Brunner between Dryden's undoubted poems and the hymns can be duplicated in writers contemporary with Dryden in his later years or of the period immediately following his death.

The results of a partial check invalidate completely the evidence of this sort used by Brunner and others. Roscommon, Congreve, Prior, Swift, and Pope were taken as controls. For Pope we depended on Abbott's *Concordance*, which does not include "the Translations from Greek and Latin, the Adaptations of Chaucer, and the Imitations of English Poets." We may remark in passing that in the late seventeenth and in the eighteenth century English poetic diction was more nearly codified than at any time either earlier or later.

Words and Phrases Cited by Brunner

(1) Rise glorious Sun, adorn thy sky. [33.] 9.

On that fair planet that adorns the skies. Ovid, *Met.* i. 1075.

Swift has, "Nor a new star adorn the skies" (*Apollo's Edict*, 37). Congreve has, "Did golden fires the sun adorn" (*The Birth of the Muse*, 52). Prior has, "The setting sun adorn'd the coast" (*The Lady's Looking-Glass*, 3). And *adorn* in somewhat similar usage is not infrequent in all these writers: 6 instances were found in Roscommon, 20 in Congreve, 14 in Prior, 11 in Swift, 14 in Pope.

(2) All Nature shook amaz'd to see. [11.] 26.

The Angels stand amaz'd to see. [61.] 13.

Amaz'd they stood; till Monychus began. Ovid, *Met.* xiii. 661.

The silent stranger stood amaz'd to see. *Hind and Panther*, 1286.

Swift has "amazed to see" (*Baucis and Philemon*, 147) and "amazed to find" (*Cadenus and Vanessa*, 562). Prior has, "the learned elders sat appall'd, amaz'd" (*Solomon on the Vanity of the World* i. 676). "Amaz'd" and "amazement" are fairly com-

mon words in these writers, though less so than “adorn”: 1 instance was found in Roscommon, 6 in Congreve, 4 in Prior, 10 in Swift, 10 in Pope.

(3) And Wood, not Steel, assert his Reign. [54.] 12.

By fraud and theft asserts his father's breed. Ovid, *Ajax and Ulysses*, 46.

Prior has, “Asserting Legal Pow'r, and just Command” (*Carmen Seculare, for the Year 1700*, st. xxxi); also, “May quit his Pleasure, to assert his Pow'r” (*Celia to Damon*, 84), “Great Bacchus, born in Thunder and in Fire, By Native Heat asserts his dreadful Sire” (*From the Greek*, 1, 2), and three other similar examples. Pope has, “Guard my Prerogative, assert my Throne” (*Dunciad* iv. 583), and two other similar examples.

(4) Release the Debt we cannot pay. [39.] 6.

To cancel Sins deserved score. [104.] 27.

Cancel my Debt (too great to pay). [111.] 32 (Roscommon).

Cancel your pious cares; already he

Has paid his debt to justice, and to me. Ovid, *Met.* i. 269, 270.

Swift has “cancell'd all our sins” (*Ode to Dr. William Sancroft*, st. ix). Pope has, “Forbid it, Heav'n! a favour or a debt She e'er should cancel” (*Moral Essays* ii. 171, 172).

(5) Thro' all the Dangers of the Night. [32.] 4.

To dare with him the dangers of the night. Ovid, *Ajax and Ulysses*, 383.

No parallels were found in the authors studied.

(6) With Joys in everlasting rest. [26.] 8.

And fix his Everlasting Rest. [103.] 11.

In Seats of Everlasting Rest. [110.] 24.

Become your dwelling place of everlasting rest. *Hind and Panther*, 1274.

“Everlasting rest” is Shaksperian: *Romeo and Juliet* V. iii. 110. It occurs also in Pope: *Dunciad* iv. 638.

(7) His falt'ring Speech in fetter'd Accents dies. [75.] 10.

The falt'ring tongue its office still denied. Ovid, *Cinyras and Myrrha*, 218.

No parallels were found in the authors studied.

(8) Whilst on this solemn Fast we pray. [51.] 4.

With Fasts and Prayer, a Food refin'd. [107.] 10.

This age knew better than to fast and pray. *Hind and Panther*, 2312.

Pope has, "Nor prayers nor fasts its stubborn pulse restrain" (*Eloisa to Abelard*, 27) and, "There starve and pray, for that's the way to Heav'n" (*Epistle to Mrs. Teresa Blount*, 22).

(9) And both to Day from Fields of Blood arise. [78.] 7.

From fields of blood the Laurels rise. [100.] 3.

Thro' Fields of Blood her hunted Soul escapes. [106.] 9.

In bloody fields I labor to be great. Ovid, *Ajax and Ulysses*, 17.

Shall tame fierce nations in the bloody field. *Aeneid* i, 360.

No parallels were found in the authors studied. But the parallels are not exact, and "field of blood" is Biblical (Acts i. 19).

(10) That teeming Earth might Herbage yield. [38.] 5.

Who from the teeming Womb of Earth. [47.] 3.

The teeming earth, yet guiltless of the plow. Ovid, *Met.* i. 132.

The rest of animals, from teeming earth. *Ibid.*, 557.

Congreve twice has "the teeming earth" (*Birth of the Muse*, 35; *To the Earl of Godolphin*, 93). Of *teeming* used in similar context 3 instances were found in Congreve, 2 in Prior, 2 in Swift, 2 in Pope.

(11) Whilst sable Night involves the Spheres. [31.] 7.

Ascend; and sable night involves the skies. *Aeneid* i. 129.

And night with sable clouds involves the main. *Ibid.* iii. 257.

And what collected night involves the skies! *Ibid.* v. 28.

And night, with sable shades, involves his head. *Ibid.* vi. 1199.

No such exact parallels were found; but Congreve has "sable clouds" (*The Mourning Muse of Alexis*, 60), Swift has "sable cloud" (*A Description of a City Shower*, 14), Pope has "The sable Throne ... of Night" (*Dunciad* iv. 629); and Pope also has, "And metaphysic smokes involve the pole" (*Dunciad* iv. 248), "The rolling smoke involves the sacrifice" (*ibid.* i. 248), and "Her sacred domes involv'd in rolling fire" (*Windsor Forest*, 324).

(12) At None the fatal Hour of Three. [11.] 25.

Till curs'd Mezentius, in a fatal hour. *Aeneid* viii. 630.

“Fatal hour” is found in Roscommon (*Prologue spoken to ... the Duke of York at Edinburgh*, 12) and Prior (*Answer to Chloe Jealous*, 3; and *Solomon on the Vanity of the World* ii. 827).

(13) That fatal Wood, where Adam found. [55.] 9.

Was forc't to bear that fatal Cross. [11.] 17.

Conduct my steps to find the fatal tree. *Aeneid* vi. 276.

No exact parallels were found in the authors studied, but *fatal* in similar uses is frequent in them; 11 instances were found in Congreve, 13 in Prior, and 20 in Swift.

(14) Make *Bethleem's* Cradles float in blood. [20.] 7.

Houses and holy temples float in blood. *Aeneid* ii. 492.

No parallels were found in the authors studied.

(15) Our stubborn Hearts with mildness bend. [10.] 22.

The fix'd foundations of my stubborn heart. *Aeneid* iv. 28.

No exact parallels were found in the authors studied, but Pope has, “Still rebel Nature holds out half my heart; Nor prayers nor fasts its stubborn pulse restrain” (*Eloisa to Abelard*, 26, 27). Swift has “stubborn will” (*The Swan Tripe Club in Dublin*, 483) and 2 other similar uses; Congreve has 6 similar uses and Prior has 1 similar use.

(16) Enjoys the sweets of endless Rest. [71.] 12.

Just in the sweetness of their morning rest. *Hind and Panther*, 2306.

And all cool simples that sweet rest bestow.

Ovid, *Ceyx and Alcyone*, 287.

No exact parallels were found in the authors studied, but Congreve has “Halcyon Rest,” “sweet Repose,” “downy Rest” (*Pindaric Ode to the Queen*, 56, 64, 69), and Pope has “balmy rest” (*Rape of the Lock* i. 20).

(17) With loudest Trumpets sounds immortal Fame. [2.] 4.

The last loud Trumpet's wondrous sound
Must thro' the rending Tombs rebound;
And wake the Nations under Ground. [111.] 7-9 (Roscommon).

When in mid-air the golden trump shall sound,
To raise the nations under ground ...

The sacred poets first shall hear the sound,
And foremost from the tomb shall bound,
For they are cover'd with the lightest ground. }

To Mrs. Anne Killigrew, 178, 179, 188-190.

Brunner thinks that these parallels are "von ganz besonderem Interesse," and finds in them proof that the version of the *Dies irae* in the *Primer* was written by Dryden, not Roscommon. We think (see pp. 33, 34, above) that Dryden simply borrowed from Roscommon. Pope has, "Let the loud trumpet sound, Till the roofs all around The shrill echoes rebound" (*Ode on St. Cecilia's Day*, 7-9).

(18) Intestin Wars invade our Breast. [69.] 19.

Nor dare those Temples to invade. [87.] 11.

What Horrour will invade the Mind. [111.] 4 (Roscommon).

When Noise invades, I'll shut my Heart.

[112.] 23 (*Jesu, dulcis memoria*).

Dryden early aroused ridicule by his line, "An horrid stillness first invades the ear" (*Astrea Redux*, 7: 1660) and *invade* remained one of his favorite words all his life. Brunner quotes 19 instances of it from the *Aeneid* alone. But it is frequent in other poets also; 3 instances were found in Roscommon, 4 in Congreve, 2 in Prior, 1 in Swift, and 4 in Pope. And one may remark that it is almost impossible to believe that *Jesu, dulcis memoria* is the work of Dryden: see p. 21, above.

(19) But that of Milk-white Innocence. [77.] 4.

A milk-white Hind, immortal and unchang'd. *Hind and Panther*, 1.

Brunner, following Shipley, points out that the line of the hymn goes back to "Nesciens labem nivei pudoris" of the Latin original, and that *niveus* would naturally be translated *snow-*

white, as it is by Caswall in his *Lyra Catholica*. She cites seven other instances of *milk-white* from Dryden, and states that she finds only one instance of *snow-white* in his work (*Aeneid* v. 308). But one may remark that no verse by Dryden would be better known to a Catholic of his own time, or more likely to affect that Catholic's own style, than the opening line of *The Hind and the Panther*. And *milk-white* is by no means confined to Dryden: 2 instances were found in Prior (*The Dove*, st. xx; and *Solomon on the Vanity of the World* ii. 617), 2 in Swift (*Strephon and Chloe*, 25; and *Directions for Making a Birthday Song*, 35), and 1 in Pope (*Spring*, 47).

(20) Hence lazy Sleep: Let's all arise. [23.] 5.
Drive lazy Sleep before the Day, [27.] 9.

According to Brunner "lazy sleep" is "ein Dryden eigentümlicher Ausdruck," though she quotes only one instance of it (*Lucretius* iii. 264). No instances were found in the authors studied, but Pope has "lazy apathy" (*Essay on Man* ii. 101).

(21) And vocal Blood with vocal Musick join. [2.] 15.
Vouchsafe to hear our vocal Tears. [31.] 8.
Whilst Sighs and Vocal Tears ascend. [48.] 6.
O vocal Blood, now pierce the Skies. [97.] 13.

Scott found that the first of these lines spoke "Dryden in every syllable": see p. 37, above. *Vocal* was indeed one of Dryden's favorite words, though Brunner finds in him only one instance of "vocal blood" (*Hind and Panther*, 15) and none of "vocal music." She cites "vocal frame" (*Alexander's Feast*, 162), "vocal reeds" (*Metamorphoses* i. 939), "vocal sound" (*Metamorphoses* xii. 571), "vocal breath" (*Song for St. Cecilia's Day*, 52), and "vocal souls" (*Theocritus* xviii. 58). Congreve has "vocal strains" (*Orpheus and Eurydice*, 70) and "vocal shell" twice (*Hymn to Harmony*, 34; *Pindaric Ode to the Queen*, 20). Prior has "vocal triumphs" (*Solomon on the Vanity of the World* ii. 635). Pope has "vocal nose" (*Dunciad* ii. 256), "vocal hills" (*Messiah*, 31); "vocal shore" (*Winter*, 59), "vocal beings" (*Essay on Man* iii. 156).

(22) And Holy Ghost whose equal Rays
One equal Glory claim. [8.] 27, 28.

Equal is certainly a favorite word with the translator of the hymns; Brunner cites 21 instances (including *unequal* and *co-equal*) besides those above. It was also a favorite with Dryden: Brunner cites 11 instances from *The Hind and the Panther* alone. But the word is also a favorite with most neoclassical writers; 3 instances were found in Roscommon, 24 in Congreve, 29 in Prior, 30 in Swift, 36 in Pope.

(23) The yielding Sea divides its Waves. [59.] 11.

Of *yield* Brunner cites 9 other instances from the hymns and 15 from the first five books of Dryden's *Aeneid*. But the word is also used frequently by all except Roscommon of the poets studied; 1 instance was found in Roscommon, 31 in Congreve, 19 in Prior, 15 in Swift, 22 in Pope.

(24) Vouchsafe, O Sov'raign Judge, we pray. [14.] 17.

The frequent use of *sovereign* in the hymns is partly due to their subject-matter; Brunner cites 23 other instances of it. Dryden is fond of the word; Brunner cites 9 cases from the first eight books of his *Aeneid*. But it is not uncommon in the other poets; 2 instances were found in Roscommon, 1 in Congreve, 8 in Prior, 5 in Swift, 4 in Pope.

(25) Egyptians float in liquid Graves. [59.] 12.

Brunner cites only two other occurrences of *liquid* from the hymns. The word is frequent in Dryden; Brunner gives 14 instances from the first eight books of his *Aeneid*. In the poets examined it is not uncommon; 5 instances were found in Congreve, 7 in Prior, 2 in Swift, 5 in Pope.

(26) And vanish with the Shades of Night. [24.] 12.

Four other verses in the hymns ([25.] 4; [40.] 16; [45.] 10; [112.] 46) also close with "Shades of Night." There occur also:

Unmixt with Shades of Sinful Night. [30.] 6.

Unmixt with Shades of doubtful Night. [34.] 28.

Late Sons of Shades and Heirs of Night. [58.] 7.

Dryden has, "Obscure in clouds and gloomy shades of night" (*Aeneid* ii. 841) and five other lines (*Aeneid* iii. 663; vi. 638; *Ilias* i. 4; *Iphis and Ianthe*, 29; *Metamorphoses* xii. 188) that close with "shades of night"; and two lines (*Aeneid* i. 420; ii. 1047) that also contain "shades of night," though not at the close of the verse. Congreve has two instances of "shades of night" and Prior one of the same, also one of "shades of death."

(27) With sounding *Anthems* fill thy vaulted Tow'rs. [2.] 6.
And Echo' thro' the vaulted Skies. [93.] 2.
Then all the Vaulted Towers shall ring. [112.] 51.

Dryden has "vaulted skies" thrice (*Aeneid* ii. 668; iv. 961; v. 671) and "vaulted sky" once (*Metamorphoses* i. 33). Congreve has "vaulted skies" once (*To the King on the Taking of Namur*, 25), at the close of a verse; he has also "vaulted *Ætna*" (*ibid.*, 88), and "vaulted isle" (*The Mourning Bride* II. iii. 4). Pope has "vaulted roofs" (*Rape of the Lock* v. 104).

(28) Thy Cherubims thrice Holy, holy, holy, cry:
Thrice Holy all the Seraphims reply:
And thrice returning Echo's endless Songs supply. } [2.] 7-9

Brunner remarks that Dryden has a fondness for repeating *thrice* in successive verses and in proof cites six passages from his *Aeneid* (iii. 741–743; iv. 988–990; vi. 327–330; vii. 191, 192; viii. 303–306, 693–695). She fails to comment that in the first, second, and fifth of those passages Dryden is prompted by a repetition of *ter* in the Latin. This trait of neoclassical style is found in Swift:

In nectar thrice infuses bays,
Three times refined in Titan's rays;
Then calls the Graces to her aid,
And sprinkles thrice the newborn maid.

Cadenus and Vanessa, 156-159.

Thrice, with a prophet's voice and prophet's power,
The muse was called in a poetic hour,
And insolently thrice the slighted maid
Dared to suspend her unregarded aid. *To Mr. Congreve, 1-4.*

It is found in Pope also:

And thrice they twitch'd the diamond in her ear;
Thrice she look'd back, and thrice the foe drew near.
Rape of the Lock iii. 137, 138.

And thrice he lifted high the Birthday brand,
And thrice he dropt it from his quiv'ring hand.
Dunciad i. 245, 246.

Words and Phrases Not Cited by Brunner

Unlike Brunner, the other students (Shipley, Bennett, and Saintsbury) who find in the hymns Drydenian words and phrases do not give exact references to Dryden; sometimes it is probable that they merely thought the expressions to be in Dryden's style without having any definite reasons for their opinion. For example, "the Ghostly God" ([63.] 11) in the sense of the Holy Ghost impresses Saintsbury as Drydenian, but we have been unable to find the phrase in Dryden or in other poets. With "uncreated light" ([84.] 6) and "noon of night" ([17.] 13) we are in the same position. Words like "contagious," "powerful," "audacious (steel)" seem too trivial for attention. In fact, the only word that has seemed worth tracing is "ran" in a somewhat rhetorical use, as in:

Hither the faithful Sages ran. [22.] 9.
At every saving Channel ran. [59.] 8.

Saintsbury comments that this "is almost a catch-word of his" (Dryden's). It is found in:

Thro' all the compass of the notes it ran.
Song for St. Cecilia's Day, 14.

But Pope is just as fond of the usage as Dryden.

So from the first eternal order ran. *Essay on May* iii. 113.
True faith, true policy, united ran. *Ibid.* iii. 239.

Similar usages occur in Congreve, Prior, and Swift. The first line quoted from the hymns has a parallel in Milton:

See how from far upon the eastern road
The star-led wizards haste with odours sweet!
Oh! run; prevent them with thy humble ode!

On the Morning of Christ's Nativity, 22-24.

Of all the words and phrases cited definitely by Brunner and the rest as evidence that the translator of the hymns was Dryden, parallel instances were found in one or more of the five other poets examined, except of the following: *dangers of the night, faltering, fields of blood, fatal wood* (or *cross*), *float in blood, lazy sleep*.

On our own account we may add:

That stand secure beneath thy Shade. [87.] 12.
While nations stand secure beneath thy shade.
Absalom and Achitophel, 635.

Reduced to these seven instances, the list of parallels is not impressive. It certainly does not prove that the translator of the hymns concerned was Dryden rather than some writer familiar with Dryden's style and affected by it. We shall show farther on (pp. 65, 66) that certain coincidences of phrasing not mentioned above point to the work of an imitator of Dryden rather than to that of Dryden himself.

Thus far, however, the check is not complete, and not fair to the negative side of the argument. In order to reach a sound conclusion one must further inquire whether these parallels between the hymns and the poems of Dryden are so much more numerous and close than those between Dryden and any other poet of the late seventeenth or early eighteenth century that they can rationally be explained only on the assumption that Dryden himself translated the hymns. The few phrases for which no parallels were found except in Dryden and the hymns lose all their significance if it can be shown that an even greater number of *additional* parallels exist between the work of Dryden and that of another poet. The author whom it is easiest to use for such a test is Pope, since there is a concordance to his poems. A whole volume could be written about the debt of Pope to Dryden, a debt that the younger poet would probably have readily acknowledged; but the following few parallels, based on *Absalom and Achitophel*, *MacFlecknoe*, *Religio Laici*, and *The Hind and the*

Panther, poems selected because they are among the best known of Dryden's works, will suffice for our purpose.

Or change his right for arbitrary sway. *AA*, 330.
 The law shall still direct my peaceful sway. *AA*, 991.
 Beasts are the subjects of tyrannic sway. *HP*, 245.
 Not arm'd with horns of arbitrary might. *HP*, 266.
 Who has herself cast off the lawful sway. *HP*, 455.
 'Tis in the shade of arbitrary sway. *Dunciad* iv. 182.
 That lifts our Goddess to imperial sway. *Ibid.* iii. 124.
 The sure forerunner of her gentle sway. *Ibid.* iii. 302.
 Be mine the blessings of a peaceful reign. *Wind. F.*, 366.
 And ev'n the elements a Tyrant sway'd. *Ibid.*, 52.
 We, wretched subjects, tho' to lawful sway. *Es. on Man* ii. 149.

Erect thyself, thou monumental brass. *AA*, 633.
 And monumental brass this record bears. *Dunciad* ii. 313.

What then is left, but with a jealous eye. *AA*, 989.
 View him with scornful, yet with jealous eyes.
Ep. to Arbuthnot, 199.

For erring judgments an unerring guide. *HP*, 65.
 Man's erring judgment, and misguide the mind.
Es. on Crit. ii. 2.

Be thine the glory, and be mine the shame. *HP*, 77.
 The glory of the priesthood and the shame.
Es. on Crit. iii. 135.

A tale that blends their glory with their shame.
Es. on Man iv. 308.

Or swept the dust in *Psyche's* humble strain. *MacF.*, 180.
 All fly to Twit'nam, and in humble strain.
Ep. to Arbuthnot, 21.

My humble Muse, in unambitious strains. *Wind. F.*, 427.

Those giant wits, in happier ages born. *Rel. L.*, 80.
 Hail, Bards triumphant! born in happier days.
Es. on Crit. i. 189.

A streaming blaze the silent shadows broke;
 Shot from the skies a cheerful azure light. *HP*, 1222, 1223.
 From opening skies may streaming glories shine.
El. to Ab., 341.

Auspicious prince, at whose nativity. *AA*, 230.
 O spring to light, auspicious babe! be born. *Messiah*, 22.

And sheds his venom in such words as these. *AA*, 229.

Half froth, half venom, spits himself abroad.

Ep. to Arbuthnot, 320.

And stammering babes are taught to lisp thy name. *AA*, 243.

I lisp'd in numbers, for the numbers came.

Ep. to Arbuthnot, 128.

These principles your jarring sects unite. *HP*, 686.

Like those which yet the jarring Jews maintain. *HP*, 889.

Till jarring int'rests of themselves create. *Es. on Man* iii. 293.

Even these few parallels between Dryden and Pope will make perfectly clear the point that the similar parallels between Dryden and the translator or translators of the hymns prove nothing except that that translator, or those translators, were affected by Dryden's style, as indeed was every other writer of English verse at that period.

Finally, a study of Dryden's own translation of the *Veni, Creator Spiritus* will show what absurd results may be obtained if one assumes that similarity, or even identity of phrasing between the hymns and Dryden's undoubted work necessarily or even probably points to Dryden as the translator of the hymns. Versions of the *Veni, Creator Spiritus* are found in both the *Primer* of 1685 (p. 396) and the *Primer* of 1687 (p. 165). The texts are given below.

1685.

Come Creator, Spirit divine,
Visit now the souls of thine,
Fill with Grace distill'd from Heav'n,
Hearts, to which thou life hast giv'n.

Whom the Comforter we call,
Gift of God transcending all,
Living spring, fire, fervent love,
Ghostly Unction from above.

Sev'n-fold Grace thou do'st impart,
¹⁰ And God's right-hand-finger art;
Thou the Father's promise, which
Tongues with Language doth enrich.

Kindle light in ev'ry sense;
 Love into our hearts dispense,
 Strengthen what in flesh is frail
 With a Virtue cannot fail.

Drive away our mortal Foe,
 Peace upon us soon bestow:
 As a Guide before us shine,
²⁰ That all vice we may decline.

By thee may it so be done,
 That we Father know, and Son;
 And in thee believe that do'st
 Flow from both, the holy Ghost.

Glorious may the Father reign,
 And the Son, who rose again,
 So the holy Paraclite,
 During ages infinite.

1687.

Spirit, Creator of Mankind,
 Visit every pious mind,
 And sweetly let thy Grace invade
 Such Breasts, O Lord, as thou hast made.

Thou art the Comforter, whom all
 Gift of the Highest God must call;
 The Living Fountain, Fire and Love.
 The Ghostly Unction from above.

God's Sacred Finger, which imparts,
¹⁰ A seven-fold Grace to faithful Hearts.
 Thou art the Father's Promise, whence
 We Language have, and Eloquence.

Enlighten, Lord, our Souls, and grant
 That we thy Love may never want.
 Let not our Virtue ever fail,
 But strengthen what in Flesh is frail.

Chase far away our mortal Foe,
 And thy blest Peace on us bestow.
 Let thy Direction to us shine,
²⁰ That Sin and Vice we may decline.

By thee let us the Father know;
 Vouchsafe likewise the Son to show;
 And let's believe in Thee, who dost
 Proceed from both, the Holy Ghost.

Most glorious may the Father reign,
 And so the Son, who rose again;
 Together with the Paraclete,
 Through Years and Ages infinite.

In his own version of the *Veni, Creator Spiritus* in *Examen Poeticum* Dryden has (3) "Come visit ev'ry pious mind"; and (26, 27) "Chase from our minds th' infernal foe, And peace, the fruit of love, bestow." These repeat exactly or approximately the wording of lines 2, 17, 18 of the version of 1687. He has also in line 8 the form "Paraclete," taken from the same version (line 27). Hence, according to the assumption of Bennett and Brunner, one should conclude that Dryden wrote the version in the Primer of 1687. But that version is obviously a revision, in a slightly different meter, of the version of 1685, and keeps many of its phrases. So, again following Bennett and Brunner, one should also accept the text of 1685 as Dryden's work. This reasoning then leads us to decide that Dryden first wrote an extremely mediocre version of the *Veni* in quatrains of seven-syllable lines, which was published in the *Primer* of 1685, printed in Antwerp; that he then revised it in long meter for the Primer of 1687, not improving much on his previous text; and that finally he made a new version in stanzas of varying length (retaining, however, in a more or less modified form three lines of his second text), and published it—this time under his own name, not anonymously—in *Examen Poeticum* in 1693. All this seems to us a preposterous *reductio ad absurdum* of the argument from parallel passages.³⁰ Presumably Bennett and Brunner would not accept

³⁰ It is a minor matter that this argument would set Dryden to work on translating Latin hymns as early as 1685, the year of his own conversion to Catholicism, and that it runs counter to Scott's very reasonable suggestion that Dryden's attention was attracted to the *Veni* by his work on Bouhours's *Vie de saint François Xavier*, which he can hardly have begun before 1687.

such an absurd conclusion. Yet it was obtained by a method of argument precisely the same as their own.

Similarities of phrasing in two different texts must always be interpreted in accord with the general probabilities of any particular instance. Here those probabilities are simple enough. The translator of 1687 revised the version of 1685. Dryden, when he became interested in the hymn, made a new translation, but he had the Primer of 1687 before him, and he felt no scruples against availing himself of some of its phrasing.³¹ (In the same way some of the best songs of Burns are based on earlier songs by other men.) His version of the *Veni* is far more spirited and vigorous than its predecessors, although it is not one of his finest poems. Dryden is at his best in satire and in narrative, not in lyric poetry. *Alexander's Feast*, one may remark, is really a narrative poem rather than a lyric, even though it was intended to be sung to music.

Like Dryden, the translators of the 109 hymns that appeared for the first time in the *Primer* of 1706 repeatedly borrowed phrases from earlier translations, those in the Primers of 1685 and 1687. This is pointed out in the Notes to the present volume.³² They also repeatedly borrowed phrases from the best-known poet of their day, Dryden.

VI. INTERNAL EVIDENCE THAT DRYDEN DID NOT TRANSLATE THE HYMNS

So far, our reasoning on the evidence of authorship afforded by the hymns themselves has been merely a refutation. Brunner and others have failed to offer proof that Dryden translated the hymns in the *Primer* of 1706. But their failure does not indicate that Dryden was not the translator; so far the Catholic tradition, such as it is, that connects him with some of the hymns in the *Primer* is not contradicted, though it is not supported, by the internal evidence.

³¹ There is no proof that Dryden knew the *Primer* of 1685.

³² *Passim*, but see especially the notes on Nos. 14 and 54.

The writers on our problem have all sought for evidences of Dryden's style in the hymns; no one of them has found in the hymns characteristics that are definitely in contrast to Dryden's manner.¹ In examining them for evidence that points against Dryden's authorship we shall be breaking new ground.

If we start with the hypothesis that the translator of the hymns was not Dryden, but an admirer and imitator of the great Catholic poet, we shall expect to find, along with echoes of Dryden's phrasing and mannerisms such as have been discussed: (1) an occasional echo of Dryden that is patently unsuccessful, (2) work of so poor a quality that it could not have been written by Dryden, and (3) certain phrasing and mannerisms peculiar to the translator, and, though the translator would not be conscious of the fact, in definite conflict with Dryden's style. If such characteristics are found in any one hymn, then there will be strong evidence that that hymn was not translated by Dryden. And, if there be any force in the link argument discussed above, there will be evidence that a whole group of hymns, of which the hymn in question is one, was not translated by Dryden. Such evidence, if genuine, will obviously be of far more weight than the traits of style common to the hymns and to Dryden. The evidence, which of course is not all of equal importance, is set forth below.

(A) UNSUCCESSFUL IMITATION OF DRYDEN'S PHRASING

The difference between identity of authorship and imitation may be clearly seen in the hymn *Immense Cœli Conditor* (No. 35). This translation is jingling and trivial, but it shows clearly that the writer of it was soaked in Dryden's phraseology. Lines 9-16 run as follows:

So, gracious God, mayst thou impart
Thy Streams of Grace t'enrich our Heart,
Lest Sin's consuming Fires decay
Our Tenement of fruitless Clay.

¹ Saintsbury's comment: "The eights and sixes of the *Jesu dulcis memoria* [No. 112] ... seem to me quite unlike Dryden, though very pretty in themselves," is perhaps the nearest approach to an exception.

May Faith improve our inward Sight,
 And guide our Wills with Heavenly Light,
 That no vain Fires may lead astray,
 Nor Errors shrow'd that glorious Ray.

Here there are echoes of two famous passages by Dryden:

A fiery soul, which, working out its way,
 Fretted the pigmy body to decay,
 And o'er-inform'd the tenement of clay. *Abs. and Ach.*, 156-158.

My thoughtless youth was wing'd with vain desires,
 My manhood, long misled by wand'ring fires,
 Follow'd false lights. *Hind and Panther*, 72-74.

Aside from the general weakness of style in the lines of the hymn one notes the clumsy repetition of rime: *decay*: *clay*; *astray*: *ray*. In this hymn, of 16 lines, are three occurrences of *fires* (lines 7, 11, 15), against only one *flamas* in the Latin. And the awkward phrase *our heart* (in contrast with the version of 1685, which has *our hearts*) is, as will be seen below, of a type extremely rare in Dryden.

Lines 62-77 of *The Hind and the Panther*, perhaps the most splendid passage in Dryden's works, seem to have lingered continually, as well they might, in the memory of the translator. For of the couplet:

Thy throne is darkness in th' abyss of light,
 A blaze of glory that forbids the sight,

there are four fairly distinct echoes in the hymns:

To find th'Abyss of Light in which thou dwelst above.

[68.] 28.

Behold a Sun more Old than Night,

A Blaze of uncreated Light. [84.] 5, 6.

Shine dazzling in the source of Light. [96.] 8.

And Faith, like Stars that rul'd by Night,

Obscur'd with Lustre, sets in Light. [79.] 11, 12.

Since the lines in the hymns are not bad, the echoes may be explained either by identity of authorship or by imitation. But the latter explanation seems more probable: Dryden occasionally repeated himself, but to no such extent as this.

(B) WORKMANSHIP UNWORTHY OF DRYDEN

The hymns in the *Primer* are of uneven quality. Some are excellent; in fact it would be hazardous to assert that Dryden's genuine *Veni, Creator Spiritus* is the best piece in the volume. Others, in our opinion, are not much more than doggerel; but Shipley, Bennett, and Saintsbury seem to differ from us: at all events they assign to Dryden some of those doggerel hymns. Hence we shall not put forward any general intuitions concerning individual hymns, but we shall single out passages in them that show such lapses of sense, style, or versification as in our opinion are definitely not in the manner of a poet who was careful about his grammar, idolized "sense," and was fond of reasoning in verse; and who at the time when he is alleged to have translated these hymns was at the very height of his powers.

(1) But Heav'n and Hell at once agree
 And jointly bend their trembling Knee. [14.] 15, 16.

"Their trembling Knee" is, as we shall see presently (pp. 69, 71), uncharacteristic of Dryden, and it is here made particularly absurd by the unconscious pun implicit in "jointly."

(2) Our Lot with theirs mayn't be the same
 Who feed an unconsuming Flame. [15.] 13, 14.

Here one notes the awkward contraction in "mayn't" and the awkward reference of "who" to "theirs."

(3) Young tender Flocks, you first of all
 For Christ a grateful Victim fall. [19.] 5, 6.

The confusion of singular and plural in "Flocks fall a Victim" is peculiarly clumsy.

(4) Here while our God Incarnate lay
 Th'Officious Stars their Homage pay. [22.] 5, 6.

Here the tense shifts from the past to the present for the sake of a rime.

(5) New Hopes revive at his [the cock's] Shrill Voice,
 And Sinners at the Sound rejoice:
 The Robber throws his Sword away,
 And Faith renew'd returns with Day. [24.] 21-24.

Here the Latin text reads:

Gallo canente spes reddit,
Ægris salus refunditur,
Mucro latronis conditur,
Lapsis fides revertitur.

The translator has made nonsense of extremely sensible Latin. Sinners, who walk in darkness because their deeds are evil, might at the cock's voice, like the robber in the third line of the stanza, stop their sinning for the nonce, but there is no reason why they should *rejoice* at this check to their baneful activity.

(6) In No. 25 there is a clumsy shift, unwarranted by the Latin text, from *thy* in the first stanza to *our* in the second.

(7) Th' Eternal Eye, that Sits above,
Observes us; and each Step we move,
Beholds us, if we act aright,
From Morning to returning Night. [43.] 13-16.

The Latin text is:

Speculator adstat desuper,
Qui nos diebus omnibus,
Actusque nostros prospicit
A luce prima in vesperum.

To say that "the Eternal Eye" "sits" is a most violent and unpleasing synecdoche; and to add that this "Eternal Eye" "beholds us" only "if we act aright" is an incongruous innovation in theology introduced for the sake of a rime: for all this the Latin offers no justification. But possibly the meaning is "watches whether we act aright."

(8) While the Dark Hours that pass along
Divide themselves to hear our Song. [48.] 13, 14.

The figure of speech is obviously awkward and obscure. The Latin, however, is perfectly clear and logical:

Quicumque ut horas noctium
Nunc concinendo rumpimus.

(9) Eternal King, whose equal Reign
With God, before the World, began,
And from the Darksom Womb of Night
Brought'st all created things to Light. [57.] 1-4.

Here the confused grammar of "began" and "brought'st" is unworthy of Dryden.

(10) O true Celestial Sacrifice!
By whom Hell's Slaves from Death arise!
By thee Death's Adamantin Laws
Submit, and Life regains it's Cause. [59.] 17-20.

"By thee Laws submit" is curious English, and is not justified by anything in the Latin text. But the version in the *Primer* of 1685 reads:

O heavenly Sacrifice! by whom
The depths of Hell are overcome,
And Death's strong bonds dissolv'd; for which
Life's Crown his Temples doth enrich.

Evidently the translator of this hymn in the *Primer* of 1706 had before him the text of 1685, and spoiled his English when he tried to improve the poetical tone of the passage. This was not Dryden's way of doing things.

(11) In No. 85 one may note the use of *light* (lux) in lines 1, 10; and of *light* (levis) in line 4.

(12) In No. 91, after addressing the "Chast train of Virgins" in lines 17-20, the translator comes back abruptly to Christ in lines 21, 22:

Preserve thy faithful Kingdoms free
From unbelievers Tyranny.

The Latin has no such clumsy transition.²

(c) TRAITS OF STYLE IN CONFLICT WITH DRYDEN'S USAGE

(1) Our heart and similar illogical combinations of singular noun with plural possessive.—In his genuine *Veni, Creator Spiritus* [No. 62] Dryden has *our hearts* (line 21) riming with *parts*. With this may be contrasted the following illogical combinations of plural and singular in other hymns, for the most part

² For a similar discussion of Nos. 2 and 112 see pp. 21, 37, above.

introduced for the sake of a rime. In the lines where a rime is involved we add the rime word.

our inmost heart: [10.] 14. (*impart.* Contrast with *our hearts*, unrimed, in line 6, and again in line 22.)
 our heart: [35.] 10. (*impart.*)
 our benighted heart: [50.] 4. (*impart.*)
 our heart: [93.] 8. (*art.*)
 our heart: [96.] 10. (*impart.* Contrast with *our mouth's*—plural—in line 11.)
 their gen'rous heart: [99.] 15. (*smart.*)

our breast: [10.] 7. (*guest, blest.* Note also in the same hymn *our breasts benighted cell*, line 2.)
 our breast: [69.] 19. (*rest.*)
 our lab'ring breast: [88.] 11. (*rest.*)

our guilty mind: [26.] 6. (*inclin'd.*)
 our inmost mind: [42.] 14.

our voice: [75.] 4. (Avoids extra syllable.)

our crown: [89.] 12. (*down.* Contrast with *our lives* in the same line.)

their trembling knee: [14.] 16. (*agree.* See p. 67, above.)

our lyre [86.] 3. (*quire.*)

our tenement: [35.] 12. (*tenement* in the sense of *body.*)

their native tongue: [64.] 10. (*throng.* "Mingling nations throng, Amaz'd to hear their native tongue")

Thus the hymns show 18 instances of this awkward idiom, 14 of which were introduced for the sake of a rime, and 1 in order to avoid an extra syllable in the verse. In Dryden's nondramatic verse, as printed in the Cambridge edition, beginning with *The Hind and the Panther* in 1687 and closing with his death, and amounting to 41,060 lines, we were able to find only 2 clear instances of the idiom.³ These are the following.

³ We have avoided listing, either from the hymns or from Dryden's verse, any combinations of a singular noun with a plural possessive pronoun that may have logical justification. In No. 16, line 5, for example, the phrase *our mind* occurs; and in No. 109, line 25, *our voice*. But in No. 16 *mind* may be considered as a quality, common to all

Song for St. Cecilia's Day, 1687, 49: their place (riming with *race*).

Tenth Satire of Juvenal, 4: our life (unrimed).

Dryden, then, while he is not completely free from this illogicality, falls into it extremely rarely—only twice in 41,060 lines. It is not at all likely that he would err as often as the translator of the hymns does in 2226 lines; the ratios are 1:20,530 for Dryden, 1:124 for the hymns. The following hymns, then, are at least probably not translated by Dryden. Parentheses indicate that the idiom occurs twice in the same hymn.

Nos. 10 (2), 14, 26, 35 (2), 42, 50, 64, 69, 75, 86, 88, 89, 93, 96, 99.

Among these hymns is *Ut queant laxis* (No. 75), which was printed by Scott and has become a main support of the theory that Dryden was a chief translator of the hymns in the *Primer* of 1706.

(2) *Rimes in the hymns*.—The discussion immediately preceding will have shown that the translator of the hymns (if for convenience we may use the singular number) was no “lord of language”; unlike Dryden, he was prone to sacrifice logic to rime. We shall now point out that he had no large stock of rime words at his disposal, or at least that he continually repeats the same rimes, so that the rime pattern of numerous hymns is stale and dull. Let us look at the repetitions of the same rime within a single hymn.

(i) *Identical repetition*:

praise: ways. [2.] 1, 2; 36, 37. (In the same hymn occur *display: ray: way: 10, 11; 28, 29; and fame: frame: name: 3, 4; 38, 39*. The hymn has 43 lines.)

of us. And in No. 109 *voice* may signify one unified and collective voice. Similarly, in *The Hind and the Panther*, 2388, occurs *their mind*; but *mind*, here as well as in No. 16, signifies a quality. *Britannia Rediviva*, 246, reads:

“Our life with his return'd, and faith prevail'd on fate.”

Here *our* collective life is considered as a unit, parallel to *his* life.

The instances that we *do* list in our text are all, we think, clearly unjustifiable.

heart: part: smart; heart: art: part. [13.] 4, 5, 6; 22, 23, 24. (In the same hymn occur *on: son: bemoan; son: alone: drown; on: alone: own*: 7, 8, 9; 37, 38, 39; 46, 47, 48; and *rood: stood: blood; cou'd: flood: blood*: 1, 2, 3; 10, 11, 12. The hymn has 57 lines.)

light: night. [17.] 3, 4; 13, 14.

sing: king. [17.] 21, 22; 25, 26.

redemption: throne. [17.] 1, 2; 15, 16. (This makes three identical repetitions, unwarranted by the Latin text, in a hymn of 28 lines.)

sing: king; sing: ring. [18.] 3, 4; 29, 30; 25, 26.

light: night. [27.] 3, 4; 13, 14. (In the same hymn occur *day: pray: allay*: 1, 2; 9, 10. The hymn has 16 lines.)

love: above. [109.] 11, 12; 15, 16.

mind: find. [112.] 13, 15; 26, 28. (In the same hymn occur *thee: see: free*: 1, 3; 22, 24. The hymn has 53 lines.)

(ii) *One word riming with three others:*

shade: display'd: made: aid. [12.] 1, 2; 7, 8; 35, 36. (In the same hymn occur *thee: we: three*: 3, 4; 43, 44. The hymn has 46 lines.)

day: sway: way: away. [24.] 1, 2; 7, 8; 23, 24. (In the same hymn occur *away: decay*: 27, 28.)

day: ray: away: display. [34.] 3, 4; 25, 26; 29, 30. (In the same hymn occur *light: bright: night*: 1, 2; 27, 28; and *aright: flight*: 13, 14. The hymn has 36 lines.)

day: lay: say: obey: pay. [111.] 1, 2, 3; 31, 32, 33.

(iii) *One word riming with two others:*

day: ray: lay. [11.] 1, 2; 19, 20. (In the same hymn occur *pay: away; lay: clay*: 23, 24; 35, 36; and *praise: lays*: 37, 38. The hymn has 46 lines.)

day: way: prey. [15.] 1, 2; 9, 10.

day: pay: repay. [23.] 7, 8; 15, 16. (In the same hymn occur *pray: away*: 25, 26; and *light: aright*: 17, 18. The hymn has 32 lines.)

day: pray: allay. [27.] 1, 2; 9, 10. (In the same hymn occur *light: night*: 13, 14. The hymn has 16 lines.)

day: sway: may. [30.] 3, 4; 7, 8. (In the same hymn, of 8 lines, occur also
night: bright: 7, 8.)

day: ray: pray. [36.] 1, 2; 11, 12. (The hymn has 12 lines.)

light: white: night. [40.] 3, 4; 15, 16. (The hymn has 16 lines.)

day: ray: away. [41.] 1, 2; 13, 14. (In the same hymn occur also the favorite
bright: light: 3, 4. The hymn has 16 lines.)

light: night: sight. [45.] 9, 10; 19, 20. (In the same hymn occur *ray: away:*
pray: day: 11, 12; 17, 18. The hymn has 20 lines.)

light: sight: night. [46.] 1, 2; 11; 12. (In the same hymn occur *day: con-*
vey: 15, 16; and *light* and *night* occur outside of rime: 14, 16. The
 hymn has only 20 lines; the continual repetition of *light* has no war-
 rant in the Latin text.)

do: owe: grow. [47.] 1, 2; 11, 12.

passover: prepare: fare. [59.] 3, 4; 13, 14. (In the same hymn occur *sacri-*
fce: arise; rise: skies: 17, 18; 21, 22. The hymn has 24 lines.)

place: grace: peace. [87.] 1, 2; 5, 6.

(iv) *One rime, four words.* (Instances of only one favorite rime are given.)

ray: away: pay: defray. [16.] 1, 2; 9, 10.

decay: clay: astray: ray. [35.] 11, 12; 15, 16. (In the same hymn, of 16 lines,
 occur also the favorite *heart: impart* and *light: sight: 9, 10; 13, 14.*)

display: day: lay: away. [49.] 1, 2; 7, 8. (In the same hymn, of 12 lines,
 occur also *night: light* and *displays: praise: 3, 4; 11, 12.*)

(v) The rimes *free: Thee; see: Thee; be: Thee* in Dryden's genuine *Veni, Creator Spiritus* ([62.] 5, 6; 32, 33; 38, 39), instead of uniting that hymn to the other hymns, as they might seem to do, really separate it from the rest of the collection. For, in the first place, this rime is not one of those that are continually repeated in the other hymns. And, much more important, Dryden uses the triple rime with a definite rhetorical purpose, placing *Thee*, referring to the *Creator Spirit*, at the close of his first stanza, at the close of his sixth stanza (the last of the hymn proper), and

at the close of his gloria.⁴ The only instance of such rhetorical purpose that we can discover in the other hymns is in No. 18, where the repetition of *sing: ring* in the seventh stanza connects that stanza with the first. In No. 30 *day* occurs at the close of the two stanzas of the hymn, but this is probably a mere accident; there is no emphasis on *day* in the Latin text. In a word, the translators other than Dryden repeat rimes simply because they do not know any better: such is the difference between a great poet and an indifferent rimester.

(vi) The translators' poverty in rime words—or that of at least one translator—will appear still more clearly from the following lists of hymns in which *day* and *night* are used in rime, sometimes, as is indicated by the parentheses, more than once:

Day. 3, 11 (2), 14, 15 (2), 21, 23 (2), 24 (3), 27 (2), 30 (2), 31, 32, 33, 34 (3), 36 (2), 37, 41 (2), 45, 46, 49, 50, 53, 64, 73, 78, 93, 103, 104, 111 (2).

Night. 10, 17 (2), 24 (2), 25, 27 (2), 30, 31, 32, 33, 34, 37, 40, 42, 43, 45, 46, 49, 53, 57, 58, 66, 79, 84, 89, 112.

These hymns are nearly all in long meter (octosyllabic iambic quatrains). The two lists may be combined into the following, in which all the hymns not in that measure are enclosed in parentheses:

3, (10, 11), 14, 15, 17, 21, 23, 24, (25), 27, 30, 31, 32, 33, 34, 36, 37, 40, 41, 42, 43, 45, 46, 49, 50, 53, 57, 58, 64, 66, 73, (78, 79), 84, 89, 93, 103, 104, (111, 112).

This list may be made the basis of some rather striking statistics.

Number of hymns in the <i>Primer</i>	112
Hymns in long meter	78
Hymns in long meter with <i>day</i> or <i>night</i> rime	34
Hymns in long meter without <i>day</i> or <i>night</i> rime	44
Hymns in all other meters	34
Hymns in all other meters with <i>day</i> or <i>night</i> rime	7
Hymns in all other meters without <i>day</i> or <i>night</i> rime	27

⁴ Compare Dryden's deliberate repetition of *sound: ground* in *To Mrs. Anne Killigrew*, cited on p. 54, above.

These figures suggest the following inferences: (1) that a large part, perhaps all, of the hymns in long meter were translated by some person who had *day* and *night* rimes running in his head day and night, and that this person was not the vigorous, varied, and resourceful Dryden, who would not have stooped to such monotony even when doing hack work; and (2) that the majority of the hymns not in long meter were translated by some other person. They do not of course suggest that this other translator was Dryden. Here and elsewhere we are dealing with concrete evidence that seems more important than the intuitions of Saintsbury in respect to individual hymns, or the coincidences in phraseology pointed out by Brunner and others.

Beginning with No. 14 and closing with No. 73 there are 50 hymns in long meter, and 28 of those 50 have rimes on *day* or *night*. One might argue—though this is fanciful—that here the day-and-night translator was at his worst, toiling doggedly at a list of hymns that had been made out for him to render into long meter, in the order in which they were to be printed in the *Primer*.

It is natural enough, considering the subject-matter of the hymn, that *day* should occur twice in rime in Roscommon's version of the *Dies irae* (No. 111). It does not so occur in the *Stabat Mater Dolorosa* (No. 13) or in Dryden's *Veni, Creator Spiritus* (No. 62), the other two hymns that had appeared in print before the *Primer* of 1706.

Two or three other details in regard to the rimes in the hymns are worth noticing.

(vii) In his *Veni, Creator Spiritus* (No. 62), as printed in *Examen Poeticum* (1693), Dryden spells *Paraclete* in line 39, but in line 8 he spells *Paraclite* (as does the *Primer* of 1687: see p. 63, above) and rimes the word with *light*. In the *Primer* of 1706 the spelling is always *Paraclete* (even in [62.] 8); the rime words are *seat* ([2.] 20; [12.] 38) and *repeat* ([21.] 19; [57.] 31; [61.] 31; [81.] 8; [84.] 19). That is, the translators of 1706 were more careful than those of 1685 and 1687 (see pp. 62, 63, above), or than Dryden, and always used the more correct and more common

form *Paraclete*. The editor of the *Primer* of 1706 even introduced it into line 8 of Dryden's *Veni* at the cost of spoiling a rime.⁵

(viii) In the following lines of the hymns *this day* and *too* are dragged in for the sake of the rime, in a fashion thoroughly unworthy of Dryden:

That all our following Actions may
By thee be sanctified, this Day. [33.] 7, 8.

By his and *Pauls* Example too. [39.] 12.

(3) Whilst and while.—In the hymns the word *whilst* occurs frequently, *while* much less often. This is in direct contradiction to Dryden's usage. The occurrences of the two words in the hymns are as follows:

Whilst. [3.] 1; [11.] 11, 22, 32; [12.] 23; [17.] 8, 21; [18.] 27; [21.] 19; [24.] 11; [31.] 7, 11; [34.] 23; [38.] 11; [44.] 6; [45.] 13; [48.] 6; [51.] 4; [52.] 3, 11; [53.] 8; [54.] 7; [61.] 8; [63.] 25; [64.] 11; [65.] 5; [66.] 3 (cf. [45.] 3); [67.] 24, 30; [74.] 3, 15; [75.] 15; [84.] 19; [86.] 7, 11; [88.] 15; [89.] 6; [97.] 3; [101.] 6; [103.] 7; [104.] 5; [109.] 29; [110.] 11.

While. [22.] 5; [23.] 13; [33.] 3; [39.] 15 (twice); [45.] 3 (cf. [66.] 3); [48.] 13; [62.] 12 (Dryden's *Veni, Creator Spiritus*); [112.] 11.

This makes 43 instances of *whilst* and 8 of *while* (excluding the instance in Dryden's *Veni, Creator Spiritus*) in the 2230 lines of the hymns (4 lines have been added for the repeated stanza in Nos. 45 and 66, with a variation in *while* and *whilst*). In the

⁵ Saintsbury (Scott-Saintsbury edition of Dryden, vol. 18, p. 273) remarks concerning the gloria of 22: "It is also worth observing that 'Paraclete' seems to have been a specially favourite word of the translator, whoever he was, that it appears in the hymns already attributed to Dryden by Scott, and that it is comparatively rare in those which do not bear other touches of him." This argument (if it could be termed such) in favor of Dryden's authorship is worthless, but may be mentioned here in connection with our observation concerning the use of "Paraclete" in the hymns, which leads in the opposite direction. *Paraclete* in the English translations is simply a direct carrying over of *Paracletus*, which is a common word in the Latin glorias. It occurs here and there in the Primers of 1685 and 1687, and is therefore no stylistic novelty in the *Primer* of 1706. Finally, the "touches" of Dryden which Saintsbury thinks he sees in certain hymns, and the arguments which Scott uses in attributing Nos. 2 and 75 to Dryden, are, as has already been shown, without value as evidence in favor of Dryden's authorship of the hymns in question.

41,060 lines of Dryden from 1687 to his death we have found 291 instances of *while* and only 2 of *whilst* (*To Mr. Southerne*, 5; and *Theodore and Honoria*, 88). The ratios are, then:

	<i>Hymns</i>	<i>Dryden</i>
while	1: 279	1: 141
whilst	1: 52	1: 20, 530
while and whilst	1: 44	1: 140

This certainly shows a marked difference in usage between Dryden and the translator of the hymns.⁶

One may suspect that the day-and-night translator had a fondness for *whilst*. Of the 35 hymns containing *whilst*, 28 are in long meter and 14 of these (Nos. 3, 17, 21, 24, 31, 34, 45, 53, 64, 66, 84, 89, 103, 104) have rimes on *day* or *night*. Thus for these 14 there is a particularly strong presumption that they are not Dryden's work. But with respect to 4 of them (Nos. 17, 21, 31, 84) the conservative Saintsbury has an intuition that they were written by Dryden. We again prefer definite evidence to intuitions.

Finally, it is worth noting that *whilst* does not occur even once in Roscommon's *Dies irae* (No. 111) nor in the *Stabat Mater Dolerosa* (No. 13), hymns that had appeared in print earlier than the *Primer*, but that it does occur in No. 75, one of the two hymns assigned to Dryden by Scott on the uncertain evidence of tradition.

(4) *Thou* and *you*.—In the use of *thou* and *you* certain of the hymns diverge significantly from Dryden's usage. The use of these pronouns in the late seventeenth and the early eighteenth century has, so far as we are aware, never been thoroughly investigated. But the main facts, as shown by a study of Dryden's entire nondramatic work in verse, as printed in the Cambridge edition, and of some dramas by Dryden and others, are as follows.

In Dryden's time, if we may judge from the comedies of the period, *thou* had not wholly disappeared from everyday conversation. Educated people regularly used *you*, but could drop into

⁶ One might argue that Dryden used *while* in translating the hymns and that an editor changed his *while* to *whilst*: see the variant in Nos. 45 and 66. If so, the editor was careless, for he left seven instances of *while*, including that in Dryden's *Veni, Creator Spiritus*.

thou in order to express affection, condescension, or contempt, as the case might be. Thus, in *Marriage à la Mode* (III. i), Melantha, speaking to her maid Philotis, regularly uses *you*, but indulges in a *thou* as a mark of affectionate gratitude. In the same play (IV. iii) Palamede addresses Doralice, who is disguised as a boy, with *thou*, showing contemptuous condescension; when he discovers the identity of his beloved Doralice he promptly shifts to *you*. The same contrast is apparent in Dryden's verse plays. In *The Conquest of Granada* (Part I, Act I) Almanzor shows his arrogance by addressing Boabdelin with *thou*; the courtly Duke of Arcos speaks to the same unfortunate monarch with the polite *you*. This familiar or contemptuous use of *thou*, which we may call the *colloquial*, has now completely disappeared from English speech. At present men and women not only do not use *thou* in conversation, but they do not know how to use it. They must learn from literature or from grammars the forms of the verb that must accompany *thou*.

In the language of religion, in prayers, and in other addresses to the Deity or a saint, Dryden and his contemporaries used *thou* with a totally different suggestion. This *reverential* use of *thou* still survives in English literature; it has been kept alive by tradition and, above all, by the influence of the Authorized Version of the Bible and the Book of Common Prayer. Educated people usually use *thou* in prayers, though they have to learn how to do so, generally by reading the Bible or by attendance at church. To hear the Deity addressed as *you* gives most of us a distinct sense of impropriety.

Finally, Dryden could use *thou* in verse in addresses to the gods of Greek and Roman mythology, and, in general, when he wished to give his verse an atmosphere other than that of daily life. This *poetic* use of *thou*, which sometimes can hardly be distinguished from the *reverential*, still persists in English poetry, kept alive by a continuous literary tradition.

Dryden's use of the reverential and of the poetic *thou* is in general the same as that of modern poets, but there are some differ-

ences. A modern writer never uses *thou* without a certain effort, or at least without a consciousness that he is employing a word that belongs to a language in some degree foreign to him, a language different from that of his daily life; he will feel somewhat abashed if he inadvertently slips from *thou* into *you*. Dryden's case was different. He was used to mingling *thou* and *you* in his daily speech, in order to express differences of feeling so slight that sometimes they were hardly perceptible. Hence his use of the reverential and poetic *thou*, though it is in general consistent, is not rigidly so. When he addresses the poetess Mrs. Anne Killigrew, or rather her memory, he regards her as a muse, and uses *thou* consistently. When he writes a poem to his patroness the Duchess of Ormond, he knows that she is a living, breathing woman, and uses *you* consistently, as he would in conversation with her. In those two poems he is, so to speak, on his good behavior. But in his addresses to Congreve and to Sir Godfrey Kneller, both his friends, he varies between *thou* and *you* without any discernible reason. In the translations of Virgil's *Pastorals* he varies from *thou* to *you* from no apparent cause except the convenience of his verse. In his translations from Greek and Latin the gods mingle *thou* and *you* in their conversations with one another, and mortals also have no fixed rule about pronouns when speaking to the gods. Aeneas uses *you* in a prayer to his goddess mother (*Aeneid* ii. 902, 903); so does Philemon in a prayer to Jove (*Baucis and Philemon*, 169, 170). Even in the long, formal invocation of Palamon to Venus (*Palamon and Arcite* iii. 129-178) Dryden shifts from *thou* to *you*.

Appeals to the Christian Deity are rare in Dryden's works. Dryden was not a religious poet, and in his verse he was more fond of argument than of prayer. In *Tyrannic Love*, for example, St. Catharine argues ably with the tyrant Maximin and others, but in her utmost distress her nearest approach to a prayer is:

My modesty is sacred, heaven, to thee!
Let not my body be the tyrant [*sic*] spoil;
Nor hands nor eyes thy purity defile. (V. i.)⁷

⁷ Scott-Saintsbury *Dryden*, vol. 3, p. 454.

But here, and in the three formal addresses to the Deity that we have been able to find in his works (*Annus Mirabilis*, 1045-1080; *The Hind and the Panther*, 63-77; and the *Veni, Creator Spiritus*), he consistently uses *thou*, not once deviating into *you*. The usage in the hymns, on the other hand, is variable; *thou* is regularly employed, but *you* is occasionally substituted for it. Reasons for this at once suggest themselves. The translator was not a great master of technique, and the verb forms that must be used with *thou* present no small difficulties in versifying. Even Dryden uses rather exceptional, though justifiable, grammar in:

O teach me to believe thee thus conceal'd,
And search no farther than thyself reveal'd.
Hind and Panther, 68, 69.

Perhaps also a translator born a Catholic and more familiar with Latin as the language of religion than with English, would feel no more discord in addressing the Christian Deity as *you* than Dryden did in so addressing Venus, and could mingle the two pronouns in the same way. Here are the examples of his use of *you*:

- (i) Remember, You, O gracious Lord,
Th' eternal God's Co-equal Word,
In Virgin's Womb a Creature made
Our Nature wore for Nature's Aid. [7.] 1-4.
- (ii) Creator of the Stars above;
The Light by which thy Faithful move;
The righteous Cause, and humble Vows
Of those, whom you Redeem'd, espouse.

Who, lest the specious Wiles of Hell
Shou'd o'er the yielding World prevail,
Compel'd by Love's enforc't Decree,
Do make your Self it's Remedy.

Your early Suff'rings now begin ...

Vouchsafe, O Sov'raign Judge, we pray,
 That at the last Accounting Day
 Our Foe may not prevail, or we
²⁰ Give up the Souls were made for Thee. [14.] 1-9, 17-20.

Here the translator begins with *thy*, but, frightened by the prospect of *redeem'd'st*, shifts to *you* and continues with it for some lines; then, for the sake of a rime, he reverts to *thee*.

(iii) O Christ, the World's Redemption!
 Co-partner of your Fathers Throne! ...
 Reflection of your Father's Rays,
 The Hope and End of all our Ways:
 With gracious Ear our Vows attend,
 Whilst round the World our Pray'rs ascend.

¹⁰ Remember, you, O gracious Lord,
 (Th' Eternal God's Co-equal Word)
 In Virgin's Womb a Creature made,
 Our Nature wore for Nature's Aid.

Witness this Joyful Noon of Night
 When you alone our endless Light,
 Descending from your Father's Throne,
 Brought down the World's Redemption. ...
 Heaven and Earth your Birth extol. [17.] 1, 2, 5-16, 20.

Previous tests (pp. 67, 72, 74, 76, 77) have shown that Nos. 14 and 17 can hardly have been written by Dryden. An additional argument against his authorship of them has now been given. Yet they are among the hymns that Saintsbury assigns to Dryden with genuine enthusiasm.

(iv) In No. 57 the clumsy shift from *thou* in line 13 to *he* in line 17 is not warranted by the Latin and was probably made in order to secure more manageable verse forms.

(v) O Saviour Christ! O God! most high, ...
 Call'd from above You as Your own
 In Right of God resume the Throne:
 And thence this Universe survey,
 Whilst all your Creatures Homage pay. ...

Then Lord, with the release of Sin
 Let Thy Triumphant Grace begin:
 And sweetly draw our Hearts to Thee
 Our Center and Felicity. [61.] 1, 5-8, 21-24.

The translator wished to use *survey* in rime, and hence begins his hymn with *you*. Later he falls into the more usual *thou*, or rather *thy* and *thee*. This hymn is also marked by the un-Drydenian *whilst* in line 8. But Saintsbury admiringly states that he regards it as Dryden's work.

(vi) What tongue can now the glorious crowns declare
 Which you for Martyrs, bounteous Lord, prepare? ...

Thee, Sov'raign God-head, humbly we implore,
 To cleanse our Guilt, our Innocence restore.
 Show'r down thy peaceful Blessings in our Days,
 That without ceasing we may sing thy Praise.

[99.] 17, 18, 21-24.

This example is of particular interest, since the hymn in which it occurs, from its splendidly vigorous handling of the heroic couplet and its skillful alliteration, might well be assigned to Dryden; it is worthy of comparison with even his best work. Yet it is hard to believe that for the sake of the rime *declare: prepare* he would depart from his regular procedure and address the Deity as *you*, and then change to *thee* three lines later.

(d) SUMMARY

Thus internal evidence of various sorts indicates that many of the hymns in the *Primer* of 1706 were not translated by John Dryden. That evidence is not all equally cogent, and it is subject to some qualifications. (1) The arguments from unsuccessful imitation of Dryden's phrasing and from workmanship unworthy of Dryden are of necessity subjective. (2) It is safe to say that Dryden, who so very rarely, in his undoubted works, uses an illogical combination of singular and plural, would not employ such phrases repeatedly in his translations of Latin hymns. But it would be hazardous to maintain that he would not do so a

single time. (3) The evidence based on rimes is difficult to interpret; for example, it is fair to argue that Dryden would not continually repeat rimes on *day* and *night* in a whole series of hymns, even if he were doing hack work; but it would be absurd to say that he would never employ such rimes. We have tried to pick out the hymns that show definite monotony in their rimes. (4) If Dryden uses *whilst* only twice in 41,060 lines of his undoubted work, he would not use it 43 times in 2230 lines of translations of Latin hymns; he might, however, slip into it once or twice. (5) Our reasoning on *thou* and *you* is based on only three fairly long passages in Dryden's undoubted works.

Thus our reasoning, although, in our own opinion at least, it shows conclusively that Dryden was not the author of all the hymns, or even of the greater number of them, in the *Primer* of 1706, is hard to apply with certainty to any individual hymn. Nevertheless, with an effort to be conservative, we venture to make lists of the hymns concerning which the evidence against Dryden's authorship seems fairly convincing. At its weakest, our evidence seems to us stronger than any such evidence that has been cited in favor of Dryden's authorship of a single hymn other than the *Veni, Creator Spiritus*. And, we reiterate, a heavy burden of proof rests on any person who maintains that Dryden translated a single such hymn. Our lists are as follows:

- (a) *Unsuccessful imitation of Dryden's phrasing*: No. 35.
- (b) *Workmanship unworthy of Dryden*: Nos. 2, 14, 15, 19, 22, 24, 43, 48, 57, 59, 91, 112.
- (c) *Traits of style in conflict with Dryden's usage*.

(1) *Our heart*. Here we include only the two hymns—Nos. 10 and 35—in which this trait of style occurs more than once; the five hymns—Nos. 64, 75, 86, 88, 89—in which it occurs in combination with *whilst*; and one hymn—No. 99—in which it occurs combined with *you* for *thou*.

(2) *Rimes*. (i) *Identical repetition*: Nos. 2, 13, 17, 27, 109, 112. (ii) *One word riming with three others*: Nos. 12, 24, 34. (iii)

One word riming with two others: Nos. 11, 23, 27, 30, 36, 40, 41, 45, 46, 47, 59, 87. (iv) *One rime, four words:* Nos. 35, 49. (viii) *Rime tags:* Nos. 33, 39.

(3) Whilst *combined with rimes on day or night.* Nos. 3, 17, 21, 24, 31, 34, 45, 53, 64, 66, 84, 89, 103, 104.

(4) *Thou and you.* Nos. 7, 14, 17, 57, 61, 99.

These lists combine thus, parentheses being added when a hymn has been rejected for more than one reason:

Nos. 2 (2), 3, 7, 10, 11, 12, 13, 14 (2), 15, 17 (3), 19, 21, 22, 23, 24 (3), 27 (2), 30, 31, 33, 34 (2), 35 (3), 36, 39, 40, 41, 43, 45 (2), 46, 47, 48, 49, 53, 57 (2), 59 (2), 61, 64 (2), 66, 75, 84, 86, 87, 88, 89 (2), 91, 99 (2), 103, 104, 109, 112 (2).

This is a list of 49 hymns, 11 of which have been rejected for two reasons and 3 for three reasons. The number of hymns under discussion is 110, since of the 112 hymns in the *Primer* one is by Dryden and another by Roscommon. Definite tests thus indicate that more than two-fifths of these 110 hymns were translated by somebody other than Dryden. We cannot claim, of course, that our results are infallible, but we think that our method of study is more valid than any that has been pursued by the advocates of Dryden's authorship of the hymns.

(E) THE LINK ARGUMENT ONCE MORE

Shipley (pp. 34, 35, above) points out that the Latin hymns for a given day or season are usually three in number, for vespers, matins, and lauds, and that they are united by a certain unity of treatment, sometimes by a unity of authorship. He argues that the same unity that exists between the Latin hymns is found in their English versions, and that it points to a common translator. This assumption is plausible, particularly when the three (or two, for sometimes the same hymn is used for matins or lauds as for vespers) hymns are in the same meter. Shipley uses his groups to increase the number of hymns assigned to Dryden by Catholic tradition; we shall use them in connection with the list

of hymns that our tests indicate were not translated by Dryden. Shipley's groups, as they may be gathered from the Latin *Breviarium*, are as indicated in Table 2, below; we have enclosed in brackets the groups composed of hymns in differing meters.

TABLE 2
SHIPLEY'S GROUPS

Group	Nos.	Group	Nos.
1	14, 15, 16	20	70, 79
2	17, 18	21	75, 76, 77
3	19, 20	22	[78, 94, 79]
4	21, 22	23	80, 81, 82
5	23, 24, 31	24	[83, 70, unnumbered: see p. 154]
6	25, 26	25	84, 85
7	33, 34, 35	26	[86, 87]
8	36, 37, 38	27	[88, 89]
9	39, 40, 41	28	91, 92
10	42, 43, 44	29	93, 94
11	45, 46, 47	30	95, 96
12	48, 49, 50	31	97, 98
13	51, 52, 53	32	[99, 100, 101]
14	[54, 55, 56]	33	[102, 103]
15	57, 58	34	[102, 104]
16	60, 61	35	[105, 106]
17	[62, 63, 64]	36	[107, 108]
18	50, 65, 66	37	109, 110
19	[67, 68, 69]		

To the groups in Table 2 we may add a Group 38: Nos. 27, 28, 29, 30, four hymns in the same meter, intended for singing at different hours of the Sunday service.

If we now study this list in connection with the list of hymns that, according to our tests, were not written by Dryden; and, when one hymn in an unbracketed group is to be regarded as not by Dryden, deny to him the other hymns in that group, we get the following additions to our list:

Nos. 16, 18, 20, 28, 29, 37, 38, 42, 44, 50, 51, 52, 58, 60, 63, 65, 76, 77, 85, 92, 110.

We have included No. 63, since it is probable that the two hymns following Dryden's *Veni, Creator Spiritus* (No. 62) and forming with it a group in the Latin, were translated by the same person.

This is a list of 21 hymns, increasing the number denied to Dryden to 70.

We turn now to the groups based on Bennett's article, "Primers": see pp. 26-31, above. We think that there is solid ground for assuming a common authorship for the hymns written in quatrains composed of an heroic couplet followed by an octosyllabic couplet, a form of verse new to the Primers (*Group B*: Nos. 25, 26, 71, 75, 76, 77, 87, 88, 106, 108). Since Nos. 75, 87, 88 have been rejected by our tests, and Nos. 76 and 77 by Shipley's grouping, we may also reject the remaining five hymns, Nos. 25, 26, 71, 106, 108. The list of hymns denied to Dryden is now increased to 75:

Nos. 2, 3, 7, 10-31, 33-53, 57-61, 63-66, 71, 75-77, 84-89, 91, 92, 99, 103, 104, 106, 108-110, 112.

Adding No. 111 (Roscommon's *Dies irae*), the total is 76.

Further than this the link argument, in our opinion, cannot be carried with any sort of probability. We are content to rest our case here, after showing that for reasons of various sorts and varying strength 76 of the hymns in the *Primer* of 1706 must be regarded as not the work of Dryden. We repeat once more that for the 35 remaining hymns (other than the *Veni, Creator Spiritus*) there is no proof of Dryden's authorship.

But it may be entertaining to see what results the link arguments of Bennett and Brunner would produce in respect to those remaining 35 hymns, which are:

Nos. 1, 4-6, 8, 9, 32, 54-56, 67-70, 72-74, 78-83, 90, 93-98, 100-102, 105, 107.

Bennett thinks that all the hymns in the heroic couplet (see p. 28, *Group C*: Nos. 2, 5, 6, 9, 68, 72, 78, 99, 102) were translated by one person. This would cast out Nos. 5, 6, 9, 68, 72, 78, 102, reducing the list to 28.

The groups based on Bennett's argument from the glorias (see pp. 28-31) would cast out hymns as follows:

<i>Group D.</i> Nos. 90, 98, 101, 107.	<i>Group I.</i> No. 105.
<i>Group E.</i> No. 32.	<i>Group K.</i> Nos. 95, 96.
<i>Group F.</i> No. 1.	<i>Group L.</i> Nos. 80, 93, 94.

This makes 12 more hymns rejected, bringing down the list to 16.

Brunner, as we have already seen (pp. 35, 36), arguing from repetitions of phrases, combines into one vast group all the hymns except Nos. 3, 4, 6, 8, 9, 12, 19-21, 35, 65, 76, 90-92, 102. By our argument her vast group would be rejected and also all but Nos. 4, 6, 8, 9, 90, and 102 of those that she leaves outside it. Of these, Nos. 6, 9, 90, and 102 are rejected by Bennett's groups, leaving only Nos. 4 and 8. Perhaps we may be allowed to make a group of our own of Nos. 8 and 112, the two hymns written in common meter, thus rejecting No. 8 and leaving as possibly the work of Dryden only the four-line anthem No. 4! But all this is merely toying with evidence that has no value.

VII. CONCLUSION

The absolutely certain deductions that may be drawn from our long discussion seem to us the following:

(a) The Catholic tradition is of no value whatever in determining the authorship of the hymns in the *Primer* of 1706.

(b) The fact that the translation of the *Dies irae* (No. 111) is assigned to the Protestant Roscommon by competent external testimony, which does not conflict with the internal evidence of the translation itself, shows that the editor of the *Primer* was not seeking to present a collection of translations by one author.

(c) External circumstances make it difficult to believe that Dryden translated any hymn in the *Primer* other than the *Veni, Creator Spiritus*.

(d) The internal evidence that has been alleged to connect some or all of Hymns 1-61, 63-110, 112 with Dryden is fallacious.

At its best it shows merely that many of those hymns were translated by some person or persons familiar with Dryden's style and influenced by it.

(e) Definite internal evidence derived from the style and the grouping of the hymns makes it certain that many of them were not translated by Dryden. As to the cogency of such evidence opinions may differ, but it is safe to say that it is conclusive for more than half the hymns in the *Primer*.

(f) It is impossible to prove that all the hymns in the *Primer* (excepting the *Veni, Creator Spiritus*) were translated by persons other than Dryden, but such is the natural inference from the considerations that have been stated.

The question remains whether the hymns, aside from No. 62 (by Dryden) and No. 111 (by Roscommon) were translated by one person or by more than one. Some evidence has already been given (p. 75) that more than one translator was at work. To this we may add a personal impression derived from repeated reading of the hymns. Both of us are aware of a change in poetic tone occurring about halfway through the collection. Many of the earlier hymns sink to the level of mere doggerel; some of the later have marked vigor, clarity, and poetic quality. The contrast can be easily perceived by comparing a few extreme examples, such as Nos. 15, 35, and 37 with Nos. 67 and 99. But the evidence does not permit us to conclude that only two translators were concerned, still less to infer that Dryden was one of the translators. Resemblances to Dryden's style and differences from it are scattered all through the collection.

The problems connected with the hymns in the *Primer* of 1706 can never be completely solved unless Catholic archives bearing on the subject are at some time discovered. The evidence at present available points to a situation somewhat like this: The Catholic authorities decided to issue a new Primer which should contain more translations of hymns than any previously printed in English, including almost all the hymns of the Roman Breviary. The editor decided to use Dryden's version of the *Veni, Creator*

Spiritus, Roscommon's of the *Dies irae*, and the version of the *Stabat Mater Dolorosa* that had appeared in the Primer of 1687. The rest of the hymns were divided between at least two translators, who made new versions, occasionally echoing versions already in print.

We may conclude this detailed argument with a personal confession. We read with care the critical literature that assigns these hymns in the *Primer* of 1706 to Dryden, and were not a little impressed by it. We were even more impressed by the fact that the hymns themselves were accessible as a whole only to students who could visit the British Museum Library.¹ We thought that it would be an excellent idea to publish them, with a summary of the evidence assigning them to Dryden, and if possible make some additions to that evidence. We procured the necessary photostats from the British Museum, from the Harvard College Library, and elsewhere; and we began to study seriously the question of authorship. As we proceeded, the evidence advanced in favor of Dryden as the translator of the hymns seemed to us weaker and weaker, until finally it amounted to nothing at all, while the evidence that separated the hymns from Dryden became absolutely convincing. At first we were rather chagrined by the results of our honest toil. In some ways it would have been gratifying to publish an important addition to the canon of Dryden's works, and one that would modify the world's estimate of his character. But that we cannot do. We find no reason to believe that Dryden ever translated a single hymn other than the *Veni, Creator Spiritus* that he himself published. Otherwise, to contradict Scott, he was *not* "interested in the poetical part of the religion which he had chosen." We nevertheless publish with a critical apparatus the hymns in the *Primer* of 1706, partly because they are an interesting monument of Catholic devotional literature at the beginning of the eighteenth century, and partly in an effort to settle the controversy that has arisen about their

¹ Shipley (*Annus Sanctus*, Preface, p. 10) stated in 1884 that he knew of only four copies of the *Primer* of 1706. Two copies are in the British Museum Library.

authorship—a controversy that could never be settled unless the hymns as a whole were made available for study. And at the close of our work we feel some satisfaction in clearing away, or at least attempting to clear away, what seems to us a totally unfounded view of Dryden's attitude toward the Catholic Church in his later years. There is no evidence whatever that he was either an enthusiastic admirer of its hymns, or such an obedient servant to its officers that he did hack work as a translator. His reputation as an author and as a man must rest solely on his undoubted writings and on the testimony of men who knew him.

G. R. NOYES

G. R. POTTER

THE PRIMER OF 1706

EDITORIAL NOTE

THE TEXT of the hymns in the *Primer* of 1706 is here reprinted exactly, with the following reservations:

(1) A few obvious misprints are corrected. These are recorded in the Notes at the close of this volume.

(2) Hymns that merely repeat other hymns, or parts of them, are either omitted or (once; see p. 154) left unnumbered. Editorial notes are inserted when this occurs.

(3) Latin headings of the hymns, when omitted, incomplete, or incorrect, are supplied, completed, or corrected, always in brackets, or with indications in the Notes at the close of this volume.

The hymns are numbered, for convenience of reference, and line numbers are inserted. References to the pages of the *Primer* are supplied.

The Table of Contents of the *Primer* is added after the text of the hymns.

TEXT OF THE HYMNS

[1] *The HYMN. Quem terra, Pontus, sydera.*

PAGE 3.

THe Sov'raign God whose hands sustain
The Globe of Heav'n, the Earth & Main;
Ador'd and prais'd by each Degree,
Lies hid, O sacred Maid, in thee.

PAGE 4. He whom the Sun and Moon obey;
To whom all Creatures homage pay;
The Judge of Men and Angels doom
Resides within thy Virgin Womb.

O happy Parent chose to bear
¹⁰ Thy Maker God's eternal Heir;
Whose Fingers span this earthly Round,
Whose Arms the whole Creation bound.

Blest Maid whom *Gabriel's* Voice avows
The sacred Spirits fruitful Spouse:
Thou gav'st the World by human Birth
The most desir'd of Heav'n and Earth.

May Age to Age for ever sing
The Virgins Son and Angels King,
And praise with the Celestial Host
²⁰ The Father, Son, and Holy Ghost. *Amen.*

[2] The Hymn of S. Ambrose, and S. Augustine.

PAGE 20.

Te Deum Laudamus.

THee, Sov'raign God, our grateful accents praise,
We own thee, Lord, & bless thy wondrous ways.
To Thee, Eternal Father, Earth's whole Frame
With loudest Trumpets sounds immortal Fame:
Lord, God of Hosts! for Thee the heav'nly Pow'rs
With sounding *Anthems* fill thy vaulted Tow'rs,
Thy Cherubims thrice Holy, holy, holy, cry:
Thrice Holy all the Seraphims reply: }
And thrice returning Echo's endless Songs supply.
Both Heav'n and Earth thy Majesty display:
They owe their Beauty to thy glorious Ray.
Thy praises fill the loud Apostles Quire:
The Train of Prophets in the Song conspire.
Legions of Martyrs in the Chorus shine:
And vocal Blood with vocal Musick join.
By these thy Church inspir'd with heav'nly Art,
Around the World maintains a Second Part;
And tunes her sweetest Notes, O God, for Thee
The Father of unbounded Majesty,
The Son ador'd Co-partner of thy Seat,
And equal everlasting Paraclete.
Thou King of Glory Christ: Of the most high
Thou Co-eternal filial Deity.
Thou who to stave the World's impending Doom,
Vouchsaf'st to dwel within a Virgin's Womb.
Old Tyrant Death disarm'd; before Thee Flew
The Bolts of Heav'n, and back the Foldings drew
To give access and make the Faithful way:
From God's right Hand thy filial Beams display.

PAGE 21. ³⁰ Thou art to judge the living and the Dead:
 Then spare those Souls for whom thy Veins have bled.
 O take us up amongst the Blest above
 To share with them thy everlasting Love.
 Preserve, O Lord, thy People and inhance
 Thy blessing on thy own Inheritance.
 For ever raise their Hearts and rule their ways:
 Each day we bless Thee and proclaim thy praise.
 No Age shall fail to celebrate thy Name:
 Nor hour neglect thy everlasting Fame.
⁴⁰ Preserve our Souls, O Lord, this day from ill:
 Have mercy on us, Lord, have mercy still.
 As we have hop'd, do thou reward our pain,
 We've hop'd in thee, let not our hope be vain.

[3]

The HYMN, *O gloriosa Virginum.*

PAGE 29.

O Mary! whilst thy Maker blest
 Is nourish'd at thy Virgin Breast,
 Such Glory shines, that Stars less bright
 Behold thy Face, and lose their Light.

The loss that Man in *Eve* deplores
 Thy Fruitful Womb in Christ restores,
 And makes the way to Heaven free
 For them that mourn, to follow thee.

⁵⁰ By thee the Heavenly Gates display
¹⁰ And shew the Light of endless Day:
 Sing ransom'd Nations, Sing and own,
 Your Ransom was a Virgin's Son.

PAGE 30. May Age to Age for ever Sing
 The Virgin's Son and Angels King;
 And Praise with the Celestial Host
 The Father, Son, and Holy Ghost. *Amen.*

The Anth. in Time of Easter.

[4] [*Regina cœli, lætare.*]

PAGE 31. **T**Riumph O Queen of Heav'n to see *Alleluja.*
 The sacred Infant born of thee, *Alleluja.*
 Return in glory from the Tomb, *Alleluja.*
 And with thy Prayers prevent our Doom. *Alleluja.*

From the Purification to the Complin of Easter Eve.

[5] The Anthem. *Ave Regina Cælorum.*

PAGE 33.

Hail shining Queen of the Celestial Train,
 O'er Angel-Pow'rs extend thy brighter Reign.
 Hail fruitful Root of Life: Hail Orient Gate:
 From whom Earth's better Light derives its date.

O glorious Maid rejoice: alone possess
 The highest seat of Creatures happiness.
 And crown'd with Beauty, thence, implore thy Son
 To grant our Prayers from his indulgent Throne.

[4] *From the Complin of Easter Eve, to the
 Ninth Hour of Trinity Eve.*

The Anthem.

[As on page 31. Eds.]

[6] The Anthem. *Salve Regina Mater, &c.*

PAGE 34.

Hail happy Queen: Thou Mercy's Parent, hail:
Life, Hope, and Comfort of this earthly Vale.
To thee *Eve*'s wretched Children raise their cry,
In Sighs and Tears to thee we Suppliants fly.
Rise glorious Advocate exert thy Love,
And let our Vows those Eyes of Pity Move.
O Sweet, O Pious Maid! For us obtain,
For us who long have in our Exile lain,
To see thy Infant Jesus, and with him to reign. }

[7] The HYMN. *Memento rerum Conditor.*

PAGE 35.

REmember, You, O gracious Lord,
Th' eternal God's Co-equal Word,
In Virgin's Womb a Creature made
Our Nature wore for Nature's Aid.

O happy *Mary* chose to be
Mother of Grace and Clemency!
Protect us at the Hour of Death,
And bear to Heaven our parting Breath.

May Age to Age for ever sing
¹⁰ The Virgin's Son and Angels King,
And praise with the Celestial Host
The Father, Son, and Holy Ghost. *Amen.*

[8]

PAGE 55.

The HYMN. Ave Maris stella.

BRight Mother of our Maker, hail
 Thou Virgin ever blest,
 The Ocean's Star, by which we sail
 And gain the Port of Rest.

Whilst we this *Ave* thus to thee
 From *Gabriel's* Mouth rehearse;
 Prevail that Peace our Lot may be
 And *Eva's* Name reverse.

Release our long entangl'd Mind
¹⁰ From all the Snares of ill;
 With heav'nly light instruct the Blind,
 And all our Vows fulfill.

Exert for us a Mother's care
 And us thy Children own:
 Prevail with him to hear our Pray'r
 Who chose to be thy Son.

O spotless Maid! whose Virtues shine
 With brightest Purity:
 Each Action of our Lives refine,
²⁰ And make us pure like Thee.

PAGE 56.

Preserve our Lives unstain'd with ill
 In this infectious Way;
 That Heav'n alone our Souls may fill
 With Joys that ne'er decay.

To God the Father endless praise;
 To God the Son the same;
 And Holy Ghost whose equal Rays
 One equal Glory claim. *Amen.*

[9] The Anthem. *Alma Redemptoris Mater.*

PAGE 90.

Bright Parent of our Lord, whose Pray'rs display
 The heav'nly Gates: whose light directs our way;
 Bright Ocean's Star, with sacred influence guide
 Our straggling Course in spite of Nature's Tide.

Thou in whom Nature stood amaz'd to see
 Both God and Man, thy Maker born of thee!
 In whom alone the Maid and Mother meet,
 Remember Sinners at thy Infant's Feet.

[On page 91 occurs the hymn, *Memento rerum Conditor*, repeated from page 35. Eds.]

[10] *Veni Sancte Spiritus.*

PAGE 246.

Shine heavn'ly Dove, descend, and dwell
 Within our Breasts benighted Cell;
 And thence the Shades of Sin expel.

Descend, thou Father of the Poor;
 Of Gifts thou unexhausted Store!
 Thy heavn'ly Light our Hearts implore.

Thou only Comfort of our Breast,
 The happy Soul's delightful Guest,
 And sweet Refreshment of the Blest.

¹⁰ In thee, when tired, we find Repose;
 In heat a Breeze that gently blows;
 And Comfort in excess of Woes.

O sweetest Flame thy Beams impart,
And penetrate our inmost Heart,
PAGE 247. With Light and Warmth in every Part.

In Man, without thy Sov'reign Light,
But Dreams and Fictions haunt his Sight,
And nought remains but Sin and Night.

Wash ev'ry Stain of Sin away;
²⁰ With Grace our Scorching Fires allay:
And heal our mass of wounded Clay.

Our stubborn Hearts with mildness bend,
Where Love decays thy warmth extend;
And show lost Sheep their Journeys end.

Make all thy Sev'nfold Fountains flow
On those, that trust in thee below:
And in those Streams thy self bestow.

Thy Self the Crown of all our pain,
Our happy End, and everlasting Gain.
Amen.

[11] The Office of the Holy Cross.
PAGE 252.*At MATTINS.*

PAGE 253.

The Hymn.[*Patris Sapientia, Veritas Divina.*]

AS Night departing brings the Day,
True God and Man, Truth's rising Ray,
To Jews betray'd, is Captive led:
With Night his lov'd Disciples fled,
And left their Master sold to Foes,
Distress'd with grief & whelm'd with woes.

PAGE 254.

Now Prime the purple Morn begins;
When falsly Christ accus'd of Sins,
At Pilat's curst Tribunal stands,
¹⁰ Prophan'd with Blows and impious Hands;
Whilst Jews blaspheme the God of Grace,
By spitting in their Maker's Face.

AT the third hour they raise their cry,
And all demand their God should die:
Then Crown'd with Thorns in purple vest,
The King of Kings, the People's Jest,
Was forc't to bear that fatal Cross,
Where conq'ring Death, he paid our loss.

PAGE 255.

AT the Sixth Hour, the Noon of Day,
²⁰ Christ's sacred Arms extended lay
Nail'd to the Cross amidst the Thieves,
Whilst Gall his sacred Thirst relieves:
Thus God they with derision pay,
The Lamb that takes their Sins away.

PAGE 256.

AT None the fatal Hour of Three,
 All Nature shook amaz'd to see
 How Christ, the God of Nature, died:
 His parting Sighs and wounded side:
 The Sun's eclips't, the Rocks relent;
³⁰ And all, but Man, his pains resent.

THE sable Evening mourns its loss,
 Whilst Christ is taking from the Cross:
 Thus God and Man by mortal strife
 Paid down the Ransom of our Life:
 And thus the Crown of Glory lay
 Trodden and mixt with common Clay.

PAGE 257.

THe Compline hour concludes our praise
 And Christ in his Sepulcher lays:
 With him embalm'd is treasur'd up
⁴⁰ The Sacred Pledge of Future hope;
 And Scripture's are fulfill'd: May we
 O Christ, preserve thy Memory.

The Recommendation.

Accept, O Christ, these humble Vows,
 And to the last our Cause espouse:
 That we may find support in Thee,
 In Death's deplored Agony. *Amen.*

PAGE 257. The Office of the Holy Ghost

At MATTINS.

[12]

PAGE 258.

The Hymn.

[*Nobis Sancti Spiritus.*]

ODove divine with Wings display'd
Extend the cover of thy shade,
And make our Souls bear Fruit to Thee:
Thou by whose pregnant Shaddow, we,
Foretold by *Gabriel's* Message, own
The Fruitful Maid, and Christ her Son.

PAGE 259.

BEneath the sacred Spirit's Shade,
The Son of God a Creature made
Was born; was crucified, and died,
¹⁰ Did in the Grave three Days reside:
Then rose again and from on high
Dispatcht the Ghostly Deity.

FRom God the sacred Spirit came
At *Pentecost* in Tongues of Flame;
And with a glowing Zeal possest
The weak Apostles yielding Breast;
Lest they on Earth, of Christ bereft,
Might be, like helpless Orphans, left.

PAGE 260.

THE sev'nfold Grace and gift of Speech
²⁰ The blest Apostles Tongues inrich;
Whereby all Languages they use
And with that Gift their Faith diffuse,
Whilst thus the Gospel Seeds are hurl'd
To bear their Fruit around the World.

THE Comforter's thy Chosen Name:
 Thou'rt Charity's Seraphick Flame:
 God's greatest Gift: Celestial Fire:
 Fountain of Life and chast Desire:
 The Sev'nfold Unction: all delight
³⁰ Descending from the Source of Light.

PAGE 261.

THOU Sov'reign Pow'r of God's right Hand,
³⁰ O'er us thy sacred Shield expand;
 To guard secure our fenceless Will
 From Hell in all Attempts of Ill:
 That we reliev'd beneath thy Shade
 May feel thy Nourishment and Aid.

VOUCHSAFE O sacred Paraclete,
⁴⁰ To make our Souls thy chosen Seat,
 And thence to rule our heedless Ways;
 That when our Judge the Dead shall raise,
 Our happy Lot may be to stand
 Beneath his right and saving Hand.

PAGE 262.

The Recommendation.

THESE Hours we offer up to thee,
⁴⁰ O sacred UNION of the Three;
 That we for ever may possess
 Thy Love and endless Happiness. *Amen.*

[13]

PAGE 287.

The Complaint of the B. Virgin *Mary.**Stabat Mater Dolorosa.*

UNDER the World-Redeeming Rood
 The most afflicted Mother stood,
 Mingling her Tears with her Son's Blood.

As that stream'd down from ev'ry Part,
Of all his Wounds she felt the Smart:
What pierc'd his Body pierc'd her Heart.

Who can with Tearless Eyes look on,
When such a Mother, such a Son
Wounded and gasping do's bemoan?

¹⁰ O worse than Jewish Heart that cou'd
Unmov'd behold the double Flood,
Of Mary's Tears and Jesus Blood.

Alas! our Sins they were, not his,
In this attoning Sacrifice;
For which he Bleeds, for which he Dies.

PAGE 288. When Graves did open, Rocks were rent;
When Nature and each Element
His Torments and her Grief resent;

Shall Man, the Cause of all his Pain,
²⁰ And all her Grief, shall sinful Man
Alone insensible remain?

Ah pious Mother, teach my Heart
Of Sighs and Tears the holy Art;
And in thy Grief to Bear a Part.

That Sword of Grief which did pass thro'
Thy very Soul, O may it now
One kind Wound on my Heart bestow.

Great Queen of Sorrows! In thy Train
Let me a Mourner's place obtain,
³⁰ With Tears to cleanse all sinful Stain.

To heal the Leprosie of Sin,
 We must the Cure with Tears begin:
 All Flesh corrupts without their Brine.

Refuge of Sinners, grant that we
 May tread thy Steps; and let it be
 Our Sorrow not to grieve like Thee.

O! May the Wounds of thy dear Son
 Our contrite Hearts possess alone,
 And all terrene Affections drown!

⁴⁰ Those Wounds which now the Stars outshine,
 Those Furnaces of love Divine;
 May they our drossy Souls refine.

And on us such Impression make,
 That we of Suff'ring for his sake,
 May Joyfully our Portion take

Let us his proper Badge put on;
 Let's glory in the Cross alone;
 By which he marks us for his own.

PAGE 289.

That when the last Assizes come
⁵⁰ For ev'ry Man to hear his Doom,
 On his right Hand we may find Room.

O! hear us *Mary! Jesus*, hear
 Our humble Pray'rs, secure our Fear,
 When thou in Judgment shalt appear.

Now give us Sorrow, give us Love;
 That so prepar'd we may remove
 When call'd from this, to the blest World above.

HYMNS

For the whole Year.

*Upon the Sundays and Week-days of
Advent.*

The HYMN at Even-Song.

Creator Alme Siderum.

Creator of the Stars above;
C The Light by which thy Faithful move;
 The righteous Cause, and humble Vows
 Of those, whom you Redeem'd, espouse.

Who, lest the specious Wiles of Hell
 Shou'd o'er the yielding World prevail,
 Compel'd by Love's enforc't Decree,
 Do make your Self it's Remedy.

Your early Suff'rings now begin
¹⁰ To save the World involv'd in Sin,
 And from the Virgin's sacred Womb
 Continue to the Cross and Tomb.

PAGE 346. The Voice no sooner sounds the Fame
 Of the Almighty Jesu's Name,
 But Heav'n and Hell at once agree
 And jointly bend their trembling Knee.

Vouchsafe, O Sov'raign Judge, we pray,
 That at the last Accounting Day
 Our Foe may not prevail, or we
²⁰ Give up the Souls were made for Thee.

May each succeeding Age proclaim
 Thy Glory and eternal Fame;
 And sing with the Celestial Host,
 The Father, Son and Holy Ghost.

The H Y M N at Mattins.

[15]

Verbum Supernum prodiens [E Patris].

THE Period's come, and lo to Day
 The Son of God begins his Way,
 To rescue at his wondrous Birth
 A World enslav'd to Sin and Earth.

Our Minds, O God, with Light inspire,
 And warm our Hearts with Heav'nly Fire,
 Till flaming with Seraphick Love,
 We relish only things above.

That at the great and dreadful Day,
¹⁰ When Heav'n and Hell contend for Prey;
 And Christ our Judge appoints for this
 Damnation, and for th'other Bliss,

Our Lot with theirs mayn't be the same
 Who feed an unconsuming Flame,
 But rather grant, that we may see
 Thy Heav'nly Face eternally.

PAGE 347.

To God the Father and the Son
 And holy Spirit three in one,
 Be endless Glory as before
²⁰ The World began, so ever more.

The H Y M N at Lauds.

[16]

En clara Vox redarguit.

AHeavenly Voice and early Ray
 Now chide the lazy Night away:
 With watchful Hearts and waking Eyes
 Behold the Sun of Justice rise.

O rising Sun attract our Mind,
Like Morning Dew from Earth refin'd;
That we may learn with thee to rise,
And pay our Morning Sacrifice.

Behold, the Lamb is sent to pay
¹⁰ The Debt our Nature can't defray:
May all, at least, compound th' Arrears
With humbled Hearts and grateful Tears.

That when He late returns in Ire,
To Judge the Trembling World by Fire;
We may escape the Judge and find
A God, a Father, and a Friend.

May each succeeding Age, &c. 346.

*Upon the Nativity, Circumcision, and the
Sundays till the Epiphany.*

The HYMN at Evensong and Matt.

[17] *Jesu Redemptor omnium [Quem].*

O Christ, the World's Redemption!
Co-partner of your Fathers Throne!
Whose equal unbeginning Light
With Lustre fill'd primeval Night.

Reflection of your Father's Rays,
The Hope and End of all our Ways:
With gracious Ear our Vows attend,
Whilst round the World our Pray'rs ascend.

Remember, you, O gracious Lord,
¹⁰ (Th' Eternal God's Co-equal Word)
 In Virgin's Womb a Creature made,
 Our Nature wore for Nature's Aid.

Witness this Joyful Noon of Night
 When you alone our endless Light,
 Descending from your Father's Throne,
 Brought down the World's Redemption.

For this, glad Earth erects her Head,
 The Waters purl and wash their Bed:
 The Joyful Spheres in Musick rowl:
²⁰ Heaven and Earth your Birth extol.

Whilst these contrive new Ways to Sing
 New Life restor'd, The New-born King:
 We ransom'd most of all rejoice
 With double Hymns of Heart and Voice.

May Age to Age for ever sing
 The Virgin's Son and Angels King,
 And praise with the Celestial Host
 The Father, Son and Holy Ghost.

The HYMN at Lauds.

[18]

A Solis ortus Cardine.

From ev'ry Part o'er which the Sun
 Do's in its rowling compass run,
 May Creatures all conspire to sing
 The Praises of our New-born King.

The God of Nature, for our Sake,
Our servile Nature chose to take;
With Flesh to lend our Flesh his Aid,
And save the Works his Hands had made.

In *Mary's* Womb he takes his Place,
¹⁰ And there erects his Seat of Grace:
In silence she ador'd and blest
The sacred Myst'ry in her Breast.

Her Virgin Womb, that chast Abode,
Becomes the Temple of her God;
And she of Nature's Works alone,
Above all Nature's Laws, conceives a Son.

Thus do's the bearing Maid unfold
The Myst'ry *Gabriel* foretold;
Which *John* within his Mother's Womb
²⁰ Foresaw; and blest the Lamb to come.

Behold him in the Manger laid;
A Sheaf of Straw, his Royal Bed;
And he whose Bounty feeds the rest,
Lies craving at his Mother's Breast.

Here Angels to their Maker Sing:
Here Heav'ns loud Quires with Echo's ring;
Whilst Shepherds here adore and know
Their Pastor and Creator too.

May Age to Age for ever sing
³⁰ The Virgin's Son and Angel's King,
And praise with the Celestial Host
The Father, Son and Holy Ghost.

PAGE 350. *On the Feast of the Holy Innocents.*

The HYMN at Evensong and Lauds.

[19] *Salvete Flores Martyrum.*

Hail Martyrs Blossoms early Blown,
 Just op'ning to the rising Sun;
 When *Herod*, like a Storm, arose
 And nipt each little blooming Rose.

Young tender Flocks, you first of all
 For Christ a grateful Victim fall:
 With Palms & Wreaths you sport and play,
 And at his Feet your Garlands lay.

May Age to Age for ever sing, &c. 348.

The HYMN at Mattins.

[20] *Audit Tyrannus anxius.*

THE Jealous Tyrant saw with Fear
 The Prince of Princes Reign draw near,
 Fortold to sit on *Israel's* Throne,
 And rule the Realms of *David's* Crown.

Foaming with Rage, he raves and cries:
 A Rival comes: To Arms: Arise:
 Make *Bethleem's* Cradles float in Blood,
 That he may perish in the Flood.

Why, *Herod*, this inhuman Rage?
¹⁰ Or what avails this impious Stage?
 'Tis Christ alone you seek, and he
 Alone escapes your Cruelty.

May Age to Age for ever sing, &c. 348.

PAGE 351.

On the Epiphany.

The HYMN at Evensong and Mat.

[21]

Crudelis Herodes Deum,

WHY Herod dost thou fear in vain,
That Christ should take thy place and reign?
He seeks not here an earthly Throne
Who comes to make all Heav'n our own.

Behold a Star descends to day,
And leads the Sages on their Way;
To carry their Mysterious Load
By Light, to Light's own Fountain, God.

To day the Lamb descends, and laves
¹⁰ His heav'nly Fleece in *Jordan's* Waves;
To wash with a Celestial Dew,
The Stains of Sin he never knew.

And since the harden'd Jews mistook
Both *Bethleem's* Star and *Jordan's* Brook,
The Waters to reproach their Sin
At *Cana* blush and turn to Wine.

Glory to Thee, O Christ, whose rays
Illustrated the Gentiles Ways;
Whilst equal Praises still repeat
²⁰ The Father, and the Paraclete.

The HYMN at Lauds

O sola magnarum Urbium.

Let other Cities strive, which most
Can of their Strength or Hero's boast:
Bethleem alone is chose to be
The Seat of Heav'n-born Majesty.

[22]

PAGE 352. Here while our God Incarnate lay
 Th' Officious Stars their Homage pay:
 A Sun-like Meteor quits it's Sphere,
 To shew the Sun of Justice here.

Hither the faithful Sages ran,
¹⁰ To own their King, both God and Man:
 And with their Incense, Myrr, and Gold
 The Myst'rys of their Vows unfold.

To God the Censer's Smoke ascends:
 The Gold the Sov'raign King attends:
 In Myrr the bitter Type we see
 Of Suff'ring and Mortality.

Glory to thee, &c. 351.

In the Sunday Office, the H Y M N
 at Mattins.

*To be said from the Octave of the Epiph. till the first
 Sunday of Lent, and from the Sunday nearest
 to the first day of October, till Advent.*

[23] *Primo die quo Trinitas.*

THe happy Day will soon disclose,
 Whereon the new Creation Rose:
 Whereon Christ rising from the Grave
 Mankind made free, and Death a Slave.

Hence lazy Sleep: Let's all arise,
 With cheerful Hearts, and waking Eyes:
 And with the Royal Prophet pray
 Before the dawning of the Day.

Lets pray, that God an Ear may lend,
¹⁰ And his indulgent hand extend;
To purifie our guilty Souls,
And wing their Flight above the Poles,

While in these quiet Hours we Sing,
And make his House with Praises ring;
Each happy Moment of the Day,
May he with Heav'nly Gifts repay.

O thou, the Father's glorious Light
Direct our wandering Steps aright,
And Master by a brighter Beam
²⁰ Those Passions, that our Souls inflame.

Lest Earthly Bodies prone to ill,
Become more weak and yielding still;
And burning with impure desires
Encrease the raging of Hell Fires.

O Christ vouchsafe, we humbly pray
To wash our Stains of guilt away;
And grant us, freed from Mortal Strife,
The blest Reward of endless Life.

In this, most gracious Father, hear
³⁰ Thro' Christ thy equal Son, our Pray'r,
Who with the Holy Ghost and thee
Resides and reigns eternally

The H Y M N at Lauds.

[24]

Æterne rerum Conditor.

O God, who by alternate Sway,
 Didst make the Night succeed the Day;
 That tired with Labour, we may close
 Our wearied Eyes in soft Repose.

The early Harbinger of Light
 Already bids farewell to Night,
 And calls aloud the rising Day,
 To shew the Traveller his Way.

PAGE 354.

Rais'd by his Voice the Morning Star,
¹⁰ Discovers Day-break from afar,
 Whilst secret Mischiefs take their Flight,
 And vanish with the Shades of Night.

His Note Revives the Sailors Hearts,
 And lays the Storms by secret Arts:
 The Church's Rock his Musick hears,
 And burst with Grief dissolves in Tears.

Let's then our drowsy Beds forsake;
 The Cock excites us to awake,
 And chides the Sluggard that delays
²⁰ To rise and Sing his Maker's Praise.

New Hopes revive at his Shrill Voice,
 And Sinners at the Sound rejoice:
 The Robber throws his Sword away,
 And Faith renew'd returns with Day.

Behold us Lord diseased with Sin,
And raise us up to Health again.
Cast but a look, our Sins decay,
And wash themselves in Tears away.

Convert dull Sleep to Thoughts divine:
³⁰ Thro' all our darkn'd Senses shine;
That early Accents we may raise,
And our first Voices sing thy Praise.

May Age to Age thy Wonders tell,
Eternal Praise thy Works reveal,
And Sing with the celestial Host,
The Father, Son and Holy Ghost.

PAGE 355. Another H Y M N at Mattins.

*To be said from the Octave of Whitsuntide, till the
Sunday nearest the first day of October.*

[25]

Nocte Surgentes vigilemus

Rise, watchful Soul, awake thy sweetest Praise,
To Sov'raign Christ thy tuneful numbers raise,
With Psalms and Hymns thy Mind delight,
And Sing away the Shades of Night.

That as in Musick now our Hearts proclaim,
Like Heav'ly Quires, our great Creator's Fame,
Our end amongst the Blest may be
To live, O God, and sing to Thee.

For this Petition, Lord, to Thee we Fly;
¹⁰ Three sacred Persons in one Deity;
Whose Praises sung from Pole to Pole,
In endless Alleluia's rowl.

The HYMN at Lauds.

[26]

Ecce jam Noctis [tenuatur umbra].

Now Night descends: the less'ning Shaddows fly,
 And bright *Aurora* climbs the Morning Sky:
 On thee, O Sov'raign Judge of all,
 Our Hearts with early Accents call.

That Thou to tender mercy, Lord, inclin'd,
 May'st heal the Anguish of our guilty Mind,
 And Crown our Vows amongst the Blest
 With Joys in everlasting rest.

For this Petition, &c. as above.

PAGE 356.

The HYMN at Prime.

[27]

Jam lucis orto Sidere.

Now Morning Light awakes the Day
 Thee, Sov'raign Lord, thy Suplicants pray,
 To guide our Actions by the Light,
 Secure from all attempts of Night.

With Shades conclude pale Discord's reign:
 Our Tongues with decent bounds restrain:
 Shut all access by which the Eyes
 Let in Deceit and Vanities.

Drive lazy Sleep before the Day,
¹⁰ And purge our Hearts from all Allay.
 With just Retrenchments of Excess
 Our Bodies vicious Flames suppress.

That when the less'ning Beams of Light
 Give Way to the returning Night;
 Our Minds by Sin unstain'd, may raise
 Their Sweetest Notes to sing thy Praise.

May Age to Age thy Wonders, &c. 354.

The HYMN at the Third Hour.

[28] *Nunc Sancte nobis Spiritus.*

Spirit of God in Nature one
With both the Father and the Son;
Our long resisting Breasts Inspire
With spreading heat and Heav'nly Fire.

Our Senses, Tongues, and Hearts inflame
With Energy to sound thy Name,
That glowing Zeal may warmth impart,
And spread thy Love in every Heart.

In this, most gracious, &c. p. 353.

PAGE 357.

The HYMN at the sixth Hour.

[29]

Rector Potens [verax Deus].

ALL-ruling God! Unerring Way!
Whom all things in their Course obey!
At whose Command the rising Sun
Shines gently bright, and burns at Noon;

Extinguish in our Flaming Will
Contention and Desire of ill:
With vigorous Health our Bodies bless,
And calm our Minds with endless Peace.

In this most gracious, &c. 353.

The HYMN at the Ninth Hour.

[30]

Rerum Deus tenax Vigor.

OGod the Energy of things,
From whom unmov'd all Motion springs;
And by the Order of whose sway
Succeeding Hours beget the Day.

Grant that our Evening may be bright
 Unmixt with Shades of Sinful Night;
 That so Eternal Glory may
 Conclude our Life's laborious Day.

In this most gracious, &c. 353.

The H Y M N at Even-Song.

[31]

Lucis Creator optime.

Blest Maker of the radiant Light,
 Who from the darksom Womb of Night,
 Didst make the Sun, at Nature's Birth,
 To shew the beauteous Face of Earth.

PAGE 358.

Who of the Morn and Evening Ray
 Mad'st measur'd Light, and call'dst it Day;
 Whilst sable Night involves the Spheres,
 Vouchsafe to hear our vocal Tears.

Lest our frail Mind on Creatures bent
¹⁰ Should hug its Chains and Banishment.
 And whilst it thus supinely lies,
 Forget to use its Wings and rise.

O may we then our Souls exert,
 And shake their Pinions from the Dirt,
 To soar on high, and like the Dove,
 Find nought to fix on, but above.

In this, most gracious, &c. p. 353.

The HYMN at Complin.

Te lucis ante Terminum.

[32]

O God before the close of Day,
We beg, thy usual Mercies May
Direct us with thy purer Light
Thro' all the Dangers of the Night.

Suppress our Foes infernal Arts,
Lest Sensual Dreams defile our Hearts
With vain deluding thoughts, that creep
On heedless Minds disarm'd with Sleep.

In this, most gracious, &c. 353.

The HYMN on Monday, at Mattins.

Somno refectis Artibus.

O God be present, and inspire
With Heavenly Songs our Morning Quire:
While we refresh'd with Sleep awake;
And our neglected Beds forsake.

PAGE 359. Let our first Voices sound thy Name:
Thy Love our first Desires inflame;
That all our following Actions may
By thee be sanctified, this Day.

Rise glorious Sun, adorn thy Sky;
¹⁰ Ye Gloomy Shades of Darkness fly:
That all the Mischiefs of the Night
May vanish at approaching Light.

Thus we, O Lord, thy Suplicants pray
To drive the Shades of Sin away.
And in our Songs thy Name shall be
Exalted to Eternity.

In this most, gracious, &c. 353.

The HYMN at Lauds.

[34]

Splendor paternæ gloriæ.

O Splendor of Paternal Light!
 Thou Beam proceeding no less bright!
 Great Source of Glory! Boundless Ray,
 That adds new Lustre to the Day!

True Sun that ever shin'st the same,
 Infuse into our Souls a Beam
 Descending from the Dove Divine,
 That light thro' ev'ry Sense may shine.

And thou, O Father, thron'd above:
¹⁰ Father of Majesty and Love,
 With Suppliant Vows we thee implore;
 What Sin defac'd again restore.

Confirm us when we walk aright;
 Invidious Clamours put to Flight:
 Crosses and ill Events redress,
 And guide our Actions to Success.

PAGE 360.

So rule our Minds, that they may be
 Th' unspotted Seat of Chastity.
²⁰ May Faith Inspire a nobler heat,
 And truth prevail o'er all Deceit;

Our hungry Minds on Christ be fed,
 Our Thirst by Faith in him supplied,
 Whilst we in sacred Revels bless
 The Fountain of our Mind's excess.

As the glad Hours thus slide away,
 Let Modesty begin the Day,
 And Faith be the Meridian Light
 Unmixt with Shades of doubtful Night.

The Morning lights their Beams display,
³⁰ May God so rise in us to Day,
In God the Father all the Son,
And he in him, intirely one.

May Age to Age thy Wonders tell,
Eternal Praise thy Works reveal,
And sing with the Celestial Host,
The Father, Son and Holy Ghost.

The H Y M N at Even-Song

[35]

Immense Cœli Conditor.

CReator, God immense and wise!
At whose Command the liquid Skies
Around the World in order flow,
With streams above and Streams below.

To each assigning Veins and Ways,
By which that Element allays
The Wasting Fires of barren Earth,
And fits the Soil for fruitful Birth.

PAGE 361.

So, gracious God, mayst thou impart
¹⁰ Thy Streams of Grace t'enrich our Heart,
Lest Sin's consuming Fires decay
Our Tenement of fruitless Clay.

May Faith improve our inward Sight,
And guide our Wills with Heavenly Light,
That no vain Fires may lead astray,
Nor Errors shrow'd that glorious Ray.

In this, most gracious, &c. 353.

The HYMN on Tuesday at Mattins.

[36]

Consors paterni Luminis.

THou Lustre of thy Father's Ray;
Thou light of Lights, thy Self, the Day:
Our midnight Songs with Grace Inspire,
And grant us all we shou'd desire.

All Doubts from anxious Minds expel,
And darker Shades of Sin and Hell;
The fond Desire of Sleep repress,
And all the Sins of Sloathfulness.

May'st Thou, O Christ, exalt our Quire
¹⁰ With lively Faith, and active Fire,
That never ceasing we may pray
And mend our Lives from day to day.

In this, most gracious, &c. 353.

The HYMN at Lauds.

[37]

Ales diei Nuncius.

THe early Bird with cheerful cry,
Awakes us when the Morning's nigh:
Christ calls us so, without delay,
To rise and meet eternal Day.

PAGE 362. He calls aloud: no longer steep
Your Sluggish Thoughts in drowsy Sleep:
But Sober, Just, and Chast appear;
For I, your Saviour, now am near.

Let's Answer then, and Christ implore
¹⁰ As loud as he call'd out before:
Let us be Sober, Pray and Weep;
Devoted Hearts shou'd never Sleep.

Awake us, Christ, with purest Light,
And break the Fetters of the Night.
The Bonds of harden'd Sins unloose,
And new and brighter Beams infuse.

May Age to Age thy wonders, &c. 360.

The HYMN at Even-Song.

[38]

Telluris Alme Conditor.

O God, who when at Nature's Birth
The Waters hid the Face of Earth;
Didst make the shoars their flouds restrain,
And raise the Land above the Main:

That teeming Earth might Herbage yield,
And Flow'rs and Fruit adorn the Field;
At once to charm the Taste and Eye,
With Pleasure and Variety.

Grant thus our Souls may rise from Sin,
¹⁰ To bear the Fruits of Grace again,
Whilst Flouds of Tears resort, to kill
The Passions that inflame our Will.

May we in all that's good rejoice,
At ev'ry call obey thy Voice,
And Strangers to the Ways of Death,
Untainted yield our parting Breath.

In this, most gracious, &c. 353.

PAGE 363. The HYMN on Wednesday at Matt.

[39] *Rerum Creator optime.*

O God whose Power did all Create,
 And gently governs every State;
 Release our Minds by Sleep opprest
 And lull'd in too profound a rest.

And thee, O Christ, we humbly Pray,
 Release the Debt we cannot pay:
 To bless Thee, we our Beds forsake,
 And our neglected Slumbers break.

May we the Prophets just Commands,
¹⁰ All Night with lifted Minds and Hands
 Fulfil; and pray, thus taught to do
 By his and *Paul's* Example too.

To Thee our Bosoms we unfold;
 Lord, our Offences there behold:
 And while we Weep, and while we Pray,
 Wash Thou our stains of Sin away.

In this, most Gracious, &c. 353.

The HYMN at Lauds.

[40] *Nox & Tenebræ & Nubila.*

DArk night & gloomy mists that shrowd
 The World beneath a stormy Cloud,
 Fly quickly hence: the gleamy white
 Shows Christ approaching with the light.

And thou, thick darkness that dost bound
 With Sable Arms this Earth around,
 Begon. The Sun new Lustre brings,
 And shows again the face of things.

PAGE 364. Thee Christ, and only Thee we own
¹⁰ With Hearts sincere, and Songs of moan:
 Thy Servants beg Thou wilt dispense
 Thy watchful Care thro' every Sense.

The many Ills inhabit there
 Will Vanish, when Thy beams appear:
 Come then, thou true Celestial Light,
 And drive away those Shades of Night.

May Age to Age thy wonders, &c. 360.

The HYMN at Evensong

Cœli Deus Sanctissime.

O Source of Light, whose glorious Ray
 Improves the Fiery noon of Day,
 And paints the lucid Realms more bright
 With Beauteous gleams of burnisht Light.

Who round the world, twice two days old,
 The burning Luminary rowl'd;
 And taught the Moon and Stars to steer
 Their roving Course around the Sphere.

That certain Periods thus might show
¹⁰ How Time's alternate Seasons flow:
 How days and nights and months succeed,
 And Years supply each others stead.

Restore in us Thy Heavenly Day,
 And drive the Night of Sin away;
 That Man like them, from darkness free,
 May end his Course and rest in Thee.

In this most Gracious, &c. 353.

The HYMN on Thursday at Matt.

[42]

Nox atra Rerum Contegit.

PAGE 365.

NOw darkness spreads her sable Wings,
And hides the different face of things:
Thee, O unbyass'd Judge of Hearts,
Our Songs implore, e'er Night departs.

To cleanse us from each Mortal stain,
And raise our Souls to Life again,
Thy Sovereign Grace O Lord, dispence,
And heal the Wound of every Sence.

Surcharg'd with Sin the guilty Mind
¹⁰ Is heavy and to Sloath inclin'd;
But struggles and would fain be free,
To fly Rejoicing, Lord! to, Thee.

Those shades of darkness then, that dwell
Close in our inmost Mind, expel;
That it may rise from Death and Night,
Exulting in immortal Light.

In this, most Gracious, &c. 353.

The HYMN at Lauds.

[43]

Lux ecce Surgit aurea.

BEfore the Face of Glorious Light,
Dark shaddows wing their hasty flight,
Which led our Steps so long astray
Thro' Error's wide forbidden way.

O may this Light for ever Shine,
And fill our Souls with Beams Divine,
Lest Sinful Objects dragg the will;
Or Fictions prompt our Speech to ill.

May all the Day so glide along,
¹⁰ That Truth may only move the Tongue,
 Nor guilt our Hands or Eyes distain
 Lest Sin o'er-shaddow us again.

Th' Eternal Eye, that Sits above,
 Observes us; and each Step we move,
 Beholds us, if we act aright,
 From Morning to returning Night.

May age to age thy wonders, &c. 360.

PAGE 366.

The H Y M N at Evensong.

Magnæ Deus Potentiaæ.

O God, whose Watry Stores supply
 The liquid Realms of Seas and Sky
 With Fruitful stocks of Fish and Fowl,
 To Fly the Air, and swim the Pool.

Who taught the Birds to soar on high,
 Whilst Fish their Finny Pinion ply;
 That each, tho' Born of one Descent,
 Might fill it's several Element.

Grant that our Souls, now past the flood
¹⁰ Of Christs Redeeming Tears and Blood,
 May raise themselves on Wing, and Fly
 The Dangers of Mortality.

That none may sink beneath their Fate,
 Nor soar on Wings of self conceit;
 Least Earthly Minds sink once for all,
 Or rais'd too high, encrease their Fall.

In this most Gracious &c. 353.

[44]

The HYMN on Friday at Mattins.

[45]

Tu Trinitatis Unitas. [pro Feria sexta]

THou Great Mysterious Three and One,
 Whose Pow'r commands the World alone,
 While we our Nightly Voices raise,
 Attend and listen to thy Praise.

PAGE 367.

Now, all things husht in Silence take
 The sweets of Sleep; thy suppliants wake,
 And beg, O Lord, that Thou wilt cure
 The wounds of Sin that we endure.

And all those Deeds that fly the Light
¹⁰ For shelter in the shades of Night,
 Do thou with a Descending Ray
 Dispel, and wash their Stains away.

That whilst to Thee our Songs complain,
 No inward Sloth, or outward Stain,
 With their contagious Ills may bind
 The active Vigour of the Mind.

We therefore Lord thy suppliants pray,
 Thy Grace may guard our Souls to Day,
 That guided by so pure a Light,
²⁰ Our Lives may brighten in thy Sight.

May age to age thy wonders, &c. 360.

The HYMN at Lauds.

[46]

Æterna Cœli Gloria.

ETernal blaze of Heavenly Light
 Thou happy Wish of Mortal Sight,
 Coheir of Gods Paternal Throne;
 A Spotless Virgin's Only Son.

Vouchsafe that we our Souls may raise
 On Noblest thoughts to Sing thy Praise,
 That Everlasting Numbers may
 Our grateful Tribute justly pay.

The Morning Star now climbs the Sky,
¹⁰ The Sun succeeds and shaddows Fly:
 So may the Dawn of inward Light
 Arise, and Chace the Works of Night.

So may thy saving Influence
 Diffuse thy Light thro' every Sense:
 And thro' the dangers of the Day
 Our Lives unstain'd to Night convey.

Deep in our Souls may Faith take root,
 And first produce Celestial Fruit;
 Next Hope our Heavenly progress move,
²⁰ And both conclude in Endless Love.

May age to age thy wonders, &c. 360.

The H Y M N at Evensong.

Hominis Superne Conditor.

MAns sov'reign God, to whom we owe
 Both all we are, and all we do:
 Who from the teeming Womb of Earth
 Gav'st servile Brutes and Reptils Birth.

That Monsters of the Land and Deep
 Awak'd to Life from Realms of Sleep,
 By turns might their Obedience pay
 To nobler Man's Imperial sway.

Suppress what e'er by sensual Arts,
¹⁰ Like insects, breeds in Earthly Hearts:
 Before those Sins to Monsters grow,
 And move the Wheels of all we do.

From noisy strife our Souls release,
 Cement the ties of Heavenly Peace:
 Show'r down thy streams of Grace, till we
 Meet our Reward and Bliss in thee.

In this most Gracious, &c. 353.

The HYMN on Saturday at Matt.

[48] *Summae Parenſ Clementiæ. [in Sabbato]*

PAGE 369. O God, by whose Command is sway'd
 This order'd World which thou hast made,
 Parent of Heav'ly Clemency,
 In Nature One in Persons Three.

With Gracious Ear our Cries attend,
 Whilst Sighs and Vocal Tears ascend;
 That freed from Sin our Souls may be
 More spacious for receiving Thee.

Our Loins distemper'd with desires
¹⁰ Make pure by thy refining Fires;
 That Heavens Seraphick Love may tye
 Our Hearts to strictest purity.

While the Dark Hours that pass along
 Divide themselves to hear our Song;
 Encrease in us that Heavenly Love
 With Gifts descending from above.

In this most Gracious &c. 353.

The HYMN at Lauds.

[49] *Aurora jam spargit Polum.*

Aurora does her Beams display
And shows the bright approach of day:
May all disorders of the Night
Disperse before the Glorious Light.

Loose vicious and intruding Dreams,
And what so e'er the Mind inflames:
With all that hid in Darkness lay,
Take speedy Wing and Fly away.

That the last Morning we shall see
¹⁰ (Which Lord we ask with bended Knee)
May, when it's rising Light displays,
Here find us singing of thy Praise.

May age to age thy wonders, &c. 360.

PAGE 370.

The HYMN at Evensong.

[50] *Jam Sol recedit Igneus.*

THE fiery Sun now rowls away,
And hastens to the close of Day;
Thy brightest Beams, O Lord, impart,
And rise in our benighted Heart.

To us the Praises of thy Name
Are Morning Song and Evening Theam,
Thus may we Sing our Selves to Rest
Amidst the Musick of the Blest.

To God the Father and the Son
¹⁰ And Holy Spirit, Three in One,
Be Endless Glory, as before
The World began, so Evermore.

The HYMN at Evensong in Lent.

[51]

Audi benigne Conditor

HEAR, O Thou bounteous Maker, hear
Our humble Vows with gracious Ear:
Turn not thy saving Face away,
Whilst on this solemn Fast we pray.

Great searcher of our Hearts, to Thee
We here deplore our Misery:
Behold we to Thy Mercies fly,
Do Thou thy healing Grace apply.

Great are our Sins O Lord, but Thou
¹⁰ Can'st pardon more then we can do:
May our Defects, like shaddows, raise
The Beauty and the Life of Grace.

PAGE 371.

May Fasts extinguish in our Will
The Fuel and desire of Ill:
That thus our Souls from Fetters free
May only thirst and follow Thee.

Grant O most sacred Trinity,
One undivided Unity:
That abstinence may here improve
²⁰ Our Claim to Reign with Thee above.

The HYMN at Mattins.

[52]

Ex More docti Mystico.

FRom Heav'n's own School's mysterious ways
We're taught a Fast of Forty Days:
Let humble Sufferings, whilst we Fast,
Attone for our Disorders past.

Tis this the Law and Prophets preach,
Both *Moses* and *Elias* Teach,
And Christ, in whom they both are join'd,
This great Example left behind.

Each sense and power must then abstain,
¹⁰ And e'en Allowances restrain:
Whilst Watching and Reserve augment
The wholesome Abstinence of Lent.

Let's fly the Baits that Hell design'd
For Snares to catch the heedless Mind:
Nor leave the Foe one Fenceless way,
By which he may our Souls betray.

With prostrate Hearts let's lay before
Our Judge the Miseries we Deplore:
And bow'd beneath the threatening Rod
²⁰ Disarm the just Revenge of God.

O God! O Father! our excess
Has long provok'd thy Tenderness.
Preserve for us the same good Will:
Tho' Rebels, we're thy Children still.

Remember, tho' we're brittle Earth,
'Tis thou, O Lord, that gav'st us Birth:
Then let us not those Works defame
That bear thy Image, and thy Name.

Forget our Crimes, and grant encrease
³⁰ Of Faith and Hope, of Love and Peace:
That we may live as pleases thee,
Both here and in Eternity.

Grant, O most sacred, &c. 371.

The HYMN at Lauds.

[53]

O Sol Salutis, intimis.

O Sov'reign Sun, diffuse thy Light,
 And clear our inmost Minds of Night:
 Thy Beams drive all that's dark away,
 And give the World a better Day.

Now days of Grace with mercy Flow,
 O Lord, the gift of Tears bestow,
 To wash our Stains in ev'ry part,
 Whilst heav'nly Fire consumes the Heart.

Rise crystal Tears from that same source,
¹⁰ From whence our sins derive their course:
 Nor cease, till harden'd Hearts relent,
 And soften'd by your Streams, repent.

Behold the happy Days return,
 The Days of Joy for them that Mourn:
 May we of their Indulgence share,
 And Bless the God that grants our Pray'r.

May Heav'n and Earth aloud proclaim
 The Trinity's Almighty Fame,
 And we, restor'd to Grace, rejoice
²⁰ In newness both of Hearts and Voice.

PAGE 373.

²⁰*On Passion and Palm-Sunday.*

The HYMN at Evensong.

[54]

Vexilla Regis prodeunt.

Behold the Royal Ensigns fly,
 The Crosses shining Mystery;
 Where Life it self gave up its Breath;
 And Christ by dying conquer'd Death.

Th' audacious Steel let out a Flood
Of Water mixt with saving Blood,
Whilst Man's Redemption with the Tide
Came rushing from the Saviour's Side.

What *David's* faithful number told,
¹⁰ Succeeding Nations thus unfold;
That God should rule from main to main,
And Wood, not Steel, assert his Reign.

Hail beauteous Tree! whose Branches wore
The Purple of his Royal Gore:
Preferr'd to bear those arms, from whence
Spring all our Blessing and Defence.

On thee, as in the World's great Scales,
The Ransom of the World prevails:
Our sin, tho' great, his pains out-weigh,
²⁰ And rescue Hell's expected Prey.

All hail, O Happy mournful Tree,
Our Hope with Christ is nail'd on thee:
Grant to the Just encrease of Grace,
And mediate, for the Sinner, Peace.

Blest Trinity, to Thee we sing
From whom above all Graces spring:
Thy Crowns above on us bestow,
Who conquer by the Cross below.

The HYMN at Mattins.

[55]

Pange Lingua gloriosi Lauream, &c.

Sing, O my Tongue the glorious Crown,
Which Christ, the God of Battels, won:
How on the Cross thy God on high
Triumphs in Pomp and Victory;
And yeilds for us his saving Breath
At once to die and vanquish Death.

A kind Compassion made him take
Such Measures for his Creatures Sake;
That fatal Wood, where *Adam* found
¹⁰ Sad means to give the gen'ral Wound;
Should now contribute to restore
Our Life, that caus'd our Death before.

This Method Providence decreed
For Christ to crush the Serpent's Head:
Art meets with Art, and countermimes
The wily Foe's conceal'd Designs:
Defeats his Bane, and then applies
Against the Poyson Remedies.

Thus when the sacred Period came,
²⁰ Behold the World's redeeming Lamb
From God's Paternal Bosom sent,
Came down to humane Banishment,
And taking Flesh of *Mary*'s Womb
Stept forth to save the World from Doom.

PAGE 375. Here God and Man an Infant lies,
 The narrow Crib augments his cries:
 Those hands by which the lightning's hurld,
 And Arms, that grasp the Bulky World,
 In swathing Bands are wrapt and bound
³⁰ With Poverty encompasst round.

May all things praise, and honour thee,
 One undivided Trinity,
 The Father, and Co-equal Son
 And Holy Spirit, three in one,
 Whose equal Power and Goodness claim
 One equal Everlasting Fame.

The HYMN at Lauds.

[*Lustra sex qui jam peregit.*]

SIx *Lustra's past, the Sabbath came
 On which the World-redeeming Lamb,
 As freely he that term decreed,
 So freely chose for us to bleed,
 And on the Crosses Altar laid,
 The solemn expiation made.

Gall was his Drink: his Flesh they tear
 With Thorns and Nails: the bolder Spear
 His side laid ope, and once again
¹⁰ Heav'ns Cataracts were seen to rain
 Another Deluge; but the Floud
 Was Water mixt with saving Blood.

* A Period signifying the Revolution of 5 Years.

PAGE 376.

O Tow'ring Tree, whose branching head
 Like Heav'n is both sublime and spread:
 No Citron Groves, nor Myrtle Bow'r's
 Can boast such Blossoms, Fruits or Flow'r's:
 Since Christ's redeeming Arms display'd
 Create the sweetness of thy Shade.

Tall Cedar rais'd to Mate the Sky!

²⁰ Hard as thou art, now mollify,
 And teach Men how to treat their God:
 Bow gently down beneath thy Load,
 That unrelenting Man may learn
 To change his Heart and feel concern.

Thou when the shipwrackt world was tost
 On raging Seas, and Nature lost;
 Besprinkled with the Saviour's gore,
 Alone wert fit to waft us o'er
 To that Calm Port of endless Bliss
³⁰ Where future Storms and dangers cease.

May all things praise, &c. 375.

*On Easter-Sunday and other Sundays
 till the Ascension.*

The HYMN at Mattins.

[57]

Rex sempiterne Cælitum.

ETernal King, whose equal Reign
 With God, before the World, began,
 And from the Darksom Womb of Night
 Brought'st all created things to Light.

When first thou gav'st to Nature Birth,
And fram'dst the Globe of Heav'n & Earth;
Of that same Earth, a narrow Span
Thou mad'st thy own Resemblance, Man.

And when Hell's black prevailing Art
¹⁰ Had chang'd the hue and turn'd the heart:
Thou cam'st to rescue and restore
The Image thou hadst framed before.

PAGE 377. Then wert thou born of Virgin's Womb;
And now in thee the sacred Tomb
Restores the grave's first Fruits to Breath,
To lead us from the Realms of Death.

He leads thro' the baptismal Flood;
(A Stream he tinctur'd with his Blood)
By which as from the Grave of Sin
²⁰ The Soul Revives and Lives again.

The Cross he freely underwent,
And took on him our Punishment.
His Wounds like Springs of Mercy bled
And plentiful Redemption shed.

From Death of Sin, O Jesus, free
Them that are born again to thee;
Be thou alone our chosen Guest
And Everlasting Pascal Feast.

May endless Worlds the Glories tell
³⁰ Of Christ, who vanquish'd Death and Hell,
And one Eternal Praise repeat
The Father and the Paraclete.

The HYMN at Lauds.

[58]

Aurora Cœlum purpurat.

Aurora spreads her cheerful Rays,
 The Heav'ns rejoice in Hymns of praise:
 The Earth resounds in tuneful strains
 More loud than Hell can shake its Chains;

To see the mighty Jesus lead
 The Patriarchs ransom'd from the Dead,
 Late Sons of Shades and Heirs of Night,
 To People Realms of endless Light.

PAGE 378.

The Dead's first-born resumes his Breath,
¹⁰ And forces thro' the Gates of Death.
 To come victorious, and encrease
 The Triumphs of his own Decease.

Cease mournful Tears: behold Relief!
 Enough you have indulg'd to Grief:
 The Herald Angels now proclaim,
 Life's reign restor'd, and sound his Fame.

From Death of Sin, &c. 377.

On Low-Sunday and others till the Ascension.

The HYMN at Evensong.

[59]

Ad regias Agni dapes.

From purple Seas, and Land of Toil
 We come to feed on *Ægypt's* Spoil;
 May whitest Robes our Souls prepare
 To meet the Christian Pass-over.

Christ's love the priestly Function play'd:
 The Victim on the Altar lay'd:
 His Blood, inflamed with Love for Man,
 At every saving Channel ran.

The Wasting Angel passes o'er
¹⁰ The posts distain'd with sacred Gore:
 The yielding Sea divides its Waves:
 Egyptians float in liquid Graves.

Now Christ becomes our Heav'nly Fare,
 Our Sacrifice and Pass-over:
 By him (the pure unleaven'd Bread)
 The pure and faithful Minds are fed.

O true Celestial Sacrifice!
 By whom Hell's Slaves from Death arise!
²⁰ By thee Death's Adamantin Laws
 Submit, and Life regains it's Cause.

Hence do'st thou, crown'd with Laurels rise,
 And leadst thy Triumph thro' the Skies:
 Loaded with Spoils each Axle reels,
 And Hell and Death attend the Wheels.

From Death of Sin, &c. 377.

The H Y M N at Evensong on the
 Ascension.

Salutis humanæ Sator.

O Christ the Saviour of Mankind,
 The Light and Comfort of the mind,
 Creator of this Earthly Frame:
 Thy Lovers chast endearing Flame.

What strange excess of Clemency
 Prevail'd so far with Guiltless Thee,
 That thou the Sinners Load shouldst bear,
 And Dye, to pay his Forfeiture.

Thou laydst the Dead's black Dungeon ope,
¹⁰ To loose their chains & crown their Hope:
 And now resum'st thy conquering Throne
 Rear'd on the Spoils and Trophies won.

With equal Clemency repair
 The failings of our Exile here:
 That we with Joy may end our Race,
 And see thy Glory Face to Face.

Thou, Lord, the Truth the Life & way,
 Preserve us, least our Hearts should stray:
²⁰ And grant our Eyes one Day to see
 The sweet Reward of Life in Thee.

PAGE 380.

[61]

The HYMN at Mattins

Æterne Rex Altissime.

O Saviour Christ! O God! most high,
 Whose glorious triumph deck's the Sky
 Arising from the World's Defeat,
 With Tyrant Death beneath Your Feet.

Call'd from above You as Your own
 In Right of God resume the Throne:
 And thence this Universe survey,
 Whilst all your Creatures Homage pay.

Both heaven and earth, nay death & hell,
¹⁰ And all that in their Confines dwell:
 With bended Knees fall down before
 The general Victor, and adore.

The Angels stand amaz'd to see
 Such change in our Mortality:
 That humane Flesh, the root of Sin,
 Shou'd serve their God to Triumph in.

May he our great Reward bestow
 Whose influence o'er this World below
 Makes heaven alone seem worth our care,
²⁰ And all things else insipid here.

Then Lord, with the release of Sin
 Let Thy Triumphant Grace begin:
 And sweetly draw our Hearts to Thee
 Our Center and Felicity.

That when our judge in clouds shall come,
 Cloth'd like a storm, & arm'd with doom,
 Our Lot may be to scape the Rod,
 And meet with a Rewarding God.

May endless worlds Christs triumphs own
³⁰ Ascending his Immortal Throne:
 And one Eternal Praise repeat
 The Father and the Paraclete.

PAGE 381.

The H Y M N at Evensong on
 Whit-Sunday

Veni Creator Spiritus

Creator Spirit, by whose aid
 The world's foundations first were laid;
 Come Visit every pious mind,
 Come pour thy Joys on human kind.
 From Sin and sorrow set us free,
 And make thy Temples worthy Thee;

[62]

O source of uncreated Light,
 The Father's promis'd Paraclete!
 Thrice Holy Fount, Thrice Holy Fire,
¹⁰ Our Hearts with Heavenly Love inspire;
 Come, and thy sacred Unction bring
 To Sanctifie us while we sing.

Plenteous of Grace descend from High,
 Rich in thy sevenfold Energy:
 Thou strength of His Almighty Hand,
 Whose pow'r do's heav'n & earth command;
 Proceeding Spirit, our defence,
 Who do'st the gift of tongues dispence,
 And Crown thy gift with Eloquence. } }

²⁰ Refine and purge our Earthly parts:
 But oh! inflame and fire our Hearts:
 Our frailties help, our Vice controul,
 Submit the senses to the Soul;
 And when Rebellious they are grown,
 Then lay thy Hand and hold them down.

PAGE 382.

Chace from our Minds the infernal Foe,
 And Peace, the fruit of Love, bestow:
 And, least our Feet should step astray,
 Protect, and guide us in the Way.

³⁰ Make us Eternal Truths receive,
 And practice all that we believe:
 Give us thy Self, that we may see
 The Father and the Son, by Thee.

Immortal Honour, endless Fame
 Attend the Almighty Father's Name:
 The Saviour Son be glorified,
 Who for lost Man's Redemption died:
 And equal Adoration be,
 Eternal Paraclete, to Thee.

The HYMN at Mattins.

[63]

Jam Christus Astra ascenderat.

Now Christ had pierc't the Skies to claim
 His Father's Throne, from whence he came;
 About to send the sacred Dove,
 The Holy Ghost true God of Love.

The Day was come, on which the Sun
 Had sev'n times sev'n glad Courses run;
 To usher in the Seven-fold Rays
 With a mysterious Term of Days.

Three Hours from the Sun-rise were past
¹⁰ When lo in a surprising Blast,
 The Twelve at Pray'rs, the Ghostly God
 Came down to take his new Abode.

Thus from the Father's Light there came
 A sacred warmth and living Flame,
 To make their faithful Hearts reveal
 By fiery Tongues their ardent Zeal.

They, fill'd with God, in Transports bless
 With various Tongues and Languages
 The God that taught those wond'rous ways
²⁰ To preach his Works and speak his Praise.

The Romans, Greeks and barb'rous Sects,
 All Nations and all Dialects,
 Their native Tongues perceive, and praise
 The Author of their strange Amaze.

Whilst Jews alone, of all Mankind
 The most supinely Deaf and Blind,
 Revile God's greatest Works with Sin,
 And call the Gift, excess of Wine.

But *Peter* thwarts their impious spite,
³⁰ And brings the sacred Truth to Light:
 A Truth which tho' from them conceal'd,
 The Prophets taught and God reveal'd.

Immortal Glory, &c.

The H Y M N at Lauds.

[64]

Beata nobis gaudia.

THe rowling Year pursues its Way,
 And now turns up the Joyful Day,
 Whereon the Holy Ghost posset
 And reign'd in each Apostle's Breast.

The sudden Flames, like Tongues of Fire,
 Their Hearts and Speech at once Inspire,
 To kindle Love, and to dispence
 The Gift of Heav'nly Eloquence.

They speak; & mingling Nations throng
¹⁰ Amaz'd to hear their Native Tongue:
 Whilst Strangers to the Gospel think
 The Mind's excess, excess of Drink.

But here Mysterious terms appear;
And as the Jewish Fiftieth Year
Declar'd the Legal Debtors free,
This Day's the Christian Jubilee.

Now gracious God with bended Knee
Thy Spirit's Gifts we ask of Thee:
Make all the Sev'nfold Fountains flow
²⁰ And Shed their Grace on us below.

Long since thy Grace thou didst impart,
To rule in each Disciples Heart;
With the same Grace our Crimes release,
And Grant us everlasting Peace.

Immortal Glory, &c.

On Trinity Sunday.

The HYMN at Evensong.

Jam Sol recedit igneus.

[This hymn is repeated from page 370, with the substitution of *So* for *Thus* in line 7.
Eds.]

PAGE 385. The HYMN at Mattins.

[65] *Summae parens Clementiæ.* [in festo Trinitatis]

O God by whose Command is sway'd,
This order'd World which thou hast made:
Parent of Heavenly Clemency
In Nature One, in Persons Three.

Assist us whilst our Minds we raise,
Inflam'd with thy Immortal Praise:
That with our sober Thoughts we may
For ever our Thanksgiving pay.

May age to age thy wonders, &c. 360.

The HYMN at Lauds.

[66] *Tu Trinitatis Unitas.* [in festo Trinitatis]

THou great mysterious Three and One,
 Whose power commands this world alone:
 Whilst we our nightly voices raise,
 Arise and listen to thy Praise.

The Morning Star now climbs the Sky,
 The Sun succeeds, the shadows fly:
 So may the Dawn of inward Light
 Arise, and chace the works of Night.

May Age to Age thy wonders, &c. 360.

On the Feast of *Corpus Christi*.

The HYMN at Evensong.

[67] *Pange Lingua [gloriosi Corporis].*

Sing, O my Tongue, adore and praise
 The depth of God's mysterious ways:
 How Christ, the Gentiles King, bestow'd
 His Flesh conceal'd in human Food;
 And left Mankind the Blood, that paid
 The Ransom of the Souls he made.

PAGE 386.

Born from above, and Born for Man
 From Virgins Womb his Life began:
 He liv'd on Earth, and Preach'd, to sow
¹⁰ The Seeds of Heavenly Truth below:
 Then seal'd his Mission from above
 With strange Effects of Power and Love.

'Twas on that Ev'ning, when the last,
And most mysterious Supper past:
When Christ with his Disciples sate
To close the Law with Legal Meat;
And with his Hands himself bestow'd
The Christians Food and Lamb of God.

The Word made Flesh for Love of Man,
²⁰ With words, of Bread, made Flesh again:
Turn'd Wine to Blood unseen by sence
By Virtue of Omnipotence;
And here the Faithful rest secure
Whilst God can Vouch, and Faith ensure.

To this mysterious Table now
Our Knees, our Hearts and Sense we bow;
Let Ancient Rites resign their Place
To nobler Elements of Grace;
And Faith for all Defects supply,
³⁰ Whilst Sence is lost in Mystery.

To God the Father, Born of none,
To Christ his Co-eternal Son:
And Holy Ghost, whose equal Rays
From both proceed, one equal Praise;
One Honour, Jubilee, and Fame
For ever Bless thy Glorious Name.

THe solemn Feasts our joyful Songs Inspire,
And urge the Praises of our tuneful Lyre:
Old sinful ways now cease; and in their stead,
New Hearts, new Voices, and new Works succeed.

We sing the Feast where Christ the Brethren fed,
With the true Lamb and the unleaven'd Bread:
Where ancient Rites to Christian Myst'ries yield
And all the Figures are in Christ fulfill'd.

They eat the Lamb with legal Rites, and gave
¹⁰ Their Mother Synagogue a decent Grave:
But now the Lamb of God begins to bleed,
The shadows vanish, and on Christ they feed.

Studious to save, his bounteous Hands bestow'd
His sacred Flesh for feeble Mortals Food:
His own reviving Blood for Sinners sake
He dealt around, and bid them all partake.

Thus Christ all Offerings did in one comprise,
And Priests alone impowr'd to Sacrifice:
With just Commission each was made a Guest
²⁰ To feed himself as well as feed the rest.

The Bread of Angels, Bread of Man is made,
The Truth and Substance now excludes the shade:
O strange Effect of Love! The Sov'raign God
Becomes the Poor's, the Slave's, the Sinner's Food.

O Three and One, Thee humbly we implore
To manifest thy self, as we adore;
By thy own Ways instruct us how to move
To find th'Abyss of Light, in which thou dwelst above.

AGE 388.

The HYMN at Lauds.

69] *Verbum supernum Prodiens [Nec Patris].*

TH' Eternal God by human Birth,
Unchang'd pursues his task on Earth;
Concluding his Laborious strife
With wonders at the close of Life.

Betray'd to Jews, betray'd to Death:
His own Disciple grudg'd him Breath,
Yet he for his Disciples Food
Himself, the Bread of Life, bestow'd.

Beneath the types of Wine and Bread,
¹⁰ They on his Blood and Body Fed:
That Man of two fold substance made
For each might find respective aid.

He's Born, to make himself our Mate,
He Eats, to make himself our Treat:
He Dies, to lay our Ransom down,
And Reign's to make himself our Crown.

O saving Host, that Heavens high Gate
Lay'st open at so dear a Rate:
Intestin Wars invade our Breast,
²⁰ Be thou our Strength, Support, and Rest.

May endless praise attend the Throne
Of Heaven's high Ruler Three and One:
And he on us those Joys bestow,
That neither end nor measure know.

On the Feast of S. Peter's Chair, Jan. 18.

The H Y M N at Even-song and Mat.

[70]

Quodcunque in Orbe [nexibus revinxeris].

PAGE 389.

FOR thee blest *Peter* God has sign'd
The sacred Power to loose and bind:
By which what thou dost loose or tye,
The Heavens approve and ratify.
Thou at the Day of Man's last doom,
To judge the world with Christ shalt come.

May Age to Age Proclaim and Sing
One sov'reign God, one endless King,
The Father and Co-equal Son
¹⁰ And Holy Spirit Three in One:
Whose equal Glory joins the Three
In one Almighty Trinity.

The H Y M N at Lauds.

Beate Pastor Petre [clemens accipe].

[Cf. 79]

Peter, blest Pastor of our Souls,
Whose word the gates of heaven controuls,
Exert that power which God has sign'd,
In Heaven and Earth to loose and bind:
And set our fetter'd Nature free
From Sins enticing slavery.

May all Thy works O God conspire,
And Sing in one Eternal Choir
Thy boundless Power and wondrous ways;
¹⁰ With Joy and never-ceasing Praise
To the Almighty Three
In One Eternal Unity.

*On the Conversion and Commemoration of
S. Paul. 25th of Jan. & 30th of Jun.*

Egregie Doctor Paule.

[This hymn consists of the second stanza of Hymn 79 (p. 396), with the *gloria* of the foregoing unnumbered Hymn. Eds.]

PAGE 390. *On the Feast of S. Martina Virgin and
Mart. Jan. 30.*

The HYMN at Mattins.

[71] *Martinæ celebri plaudite nomini.*

NOW, Joyful *Rome*, thy grateful numbers raise,
And celebrate the great *Martina*'s Praise:
In tuneful Parts at once proclaim
The Virgin and the Martyr's Fame.

Her gen'rous Blood with native Lustre Shone,
And join'd the Charms of Vertue with her own,
Enrich'd with all things that supply
Convenience, Pomp and Luxury;

But She despising pamper'd Life and ease,
¹⁰ To Christ her Treasures by the Poor conveys,
And there alone amongst the Blest
Enjoys the sweets of endless Rest.

O God, whose Strength do's in thy Martyrs shine,
Our grov'ling Souls from Love of Earth refine,
And place our Joys alone in thee,
One undivided Trinity.

*On the Feasts of the Blessed V. Mary,
as before in the Office.*

PAGE 391. *On the Feast of S. Joseph, March 19.*

The H Y M N at Even-Song.

[72]

Te Joseph celebrent.

MAY Heav'ns loud Host the Virgin Spouse proclaim
And faithful Quires resound great *Joseph's* Fame;
Who bright with Merit has deserv'd to be
In Nuptial Ties, O *Mary*, join'd with thee.

The pregnant Maid he saw with wondring Eyes,
And anxious Thoughts increast his just Surprise:
Till an Archangel from above reveal'd
The sacred Myst'ry in her Womb conceal'd.

His arms embrac'd the world's new-born delight,
¹⁰ From *Herod's* Rage secur'd his Saviour's Flight:
Him lost he sought, and in the Temple found:
Thus happy Tears are with Possession Cround.

Others, in t'other World are crown'd with Bliss,
And wear the Palms which they've deserv'd in this:
But he more happy in his Lord's Embrace,
E'en here on Earth, beholds him Face to Face.

May *Joseph's* Vows, O sacred Three, and One,
Prevail, that Sinners may approach thy Throne,
Where sweetest Hymns shall consecrate thy Name
²⁰ To endless Blessings and immortal Fame.

On the Feast of S. Hermen'gild, Apr. 13.

The H Y M N at Even-Song.

Regali solio [fortis Iberiae].

Blest Hermen'gild whose lustre shone
On happy Spain's exalted Throne:
From thence is rais'd on Wings of Love
To shine amongst the Blest above.

With what an unrelenting Will
Did he, his plighted Vows fulfil:
Preferring Christ to what might please
The sensual Mind, or court his Ease.

How heav'ns chast love out-shines the fires,
¹⁰ That burn the Heart with fond desires:
No dazzling Lights perplex the way,
To brighter Truth's Eternal Day.

May Sov'reign Praise and Honour vye
To sound the fame of Heav'ns most High:
And Sing with all the Heavenly Host
The Father, Son, and Holy Ghost.

*On the Feast of the Finding of the
Holy-Cross.*

The H Y M N at Even-Song.

Behold the Royal Ensigns Fly, &c.
Page 373.

On the Feast of S. Venantius, May 18.

The H Y M N at Even-Song.

[74]

Martyr Dei Venantius.

TO Day the Umbrian City's Fame,
Revives at great *Venantio*'s Name:
Whilst vanquisht racks and tortures strive
To make his Fame for ever Live.

PAGE 393.

A Child in Years, inur'd to pains,
And tried with Prisons, Stripes, & Chains:
For Barb'rous sports, and Tyrants play
Is made the greedy Lyons prey.

But Innocence disarm'd their Claws,
¹⁰ And chang'd their Natures fiercest Laws:
With mains uncurl'd they fawn and greet,
And gently kiss the Martyr's Feet.

More brutal Men pursue the stroke,
With burning lamps, with fire and smoke,
Whilst headlong hung his Vitals fry,
His Soul in Clouds ascends the Sky.

May God the Father, and the Son,
And Holy Spirit, Three in One;
²⁰ By great *Venantio*'s Prayers, bestow
The Joys of Bliss on us below.

*On the Feast of the Nativity of S. John
Baptist, June 24.*

The HYMN at Evensong.

Ut queant laxis [resonare fibris].

O Sylvan Prophet, whose eternal Fame
Resounds from Jewry's Hills and Jordan's
The Musick of our Numbers raise, (Stream;
And tune our Voice to sing thy Praise.

Heav'n's Messenger from high *Olympus* came
To bear the Tidings of thy Life and Name,
And told thy Sire each Prodigy
That Heav'n design'd to work in thee.

He heard the News, and dubious with surprise
¹⁰ His falt'ring Speech in fetter'd Accents dies:
But Providence with happy choice
In thee restor'd thy Father's Voice.

PAGE 394. From the Recess of Nature's inmost Room,
Thou knew'st thy Lord unborn from Womb to Womb,
Whilst each glad Parent told and blest
The secrets of each others Breast.

Glory to God the Father and the Son,
And Holy Ghost with both in Nature One;
²⁰ Whose equal Pow'r unites the Three
In one eternal Trinity.

The H Y M N at Mattins.

[76]

Antra deserti [teneris sub annis].

From noisy Crowds your early years Recess
 Seeks Heaven's Protection in the Wilderness;
 And makes your Innocence to shine
 Unsullied with the least of Sin.

Your Courtly Dress was Camel's rugged Hide,
 With twisted Thongs of stubborn Leather tied:
 You drank the tasteless stream, and fed
 On Honey, whence the Locusts bred:

All other Prophets did foretell afar,
¹⁰ The glorious rising of a future Star;
 But, greater than a Prophet, you
 Foretold the Star, and shew'd him too.

Thus God the greatest-born of human Kind,
 The Baptist chose, and *John* alone design'd
 Him to baptize in *Jordan's* Flood,
 Who all the World Baptiz'd in Blood.

Glory to God, &c. *as above.*

PAGE 395.

The H Y M N at Lauds.

[77]

O nimis felix [meritique celsi].

Hail Prince of Prophets, Prince of Martyrs hail,
 Whom *Jewry* nurst in her remotest Vale:
 Expos'd without a Guard or Fence,
 But that of Milk-white Innocence.

Three different States unequal Harvest yield,
And each with blest encrease adorn the Field:

Thy Merits all those States imply
Encreas'd a hunder'd-fold in thee.

Then, pow'rful Patron, teach us to repent,
¹⁰ Make all the Rocks of harden'd Hearts relent:
Our rough and crook'd ways redress,
And cultivate our Wilderness.

That our Redeemer, when he comes, may find
No Sins like Weeds, that over-run the Mind:
But like some Crystal Fountain clear
May know his own resemblance there.

Heav'n's brightest Citizens sing praise to thee,
One God in Nature, in Persons Three.
On us let not thy Love be lost,
²⁰ But spare our Souls for what they cost.

On the Feast of S. Peter and Paul, June 29.

The HYMN at Even-Song.

Decora lux æternitatis [auream].

THe beauteous Beams of Heav'nly Light display
Their Lambent Fires and gild the rising Day,
Whereon the Princes of Apostles crown'd,
Ascend their Thrones, and Acts of Grace abound.

PAGE 396. Heav'n's sacred Porter, and the Gentiles Light,
Rome's better Parents equal Deaths Unite:
And both to Day from Fields of Blood arise
To take possession of the conquer'd Skies.

O happy *Rome*, whose Streams of Princely Blood
¹⁰ Prevail beyond the Fame of *Tyber's* Floud!
 Your sacred Urns outshine the Heathen Pride,
 And all the Cities of the World beside.

To God in Nature one, in Persons Three,
 Eternal Glory, Pow'r and Jubilee:
 Whose Sov'reign Sway and Universal Throne
 Disposes all Things with his Word alone.

The HYMN at Mattins.

[94]

Æterna Christi munera.

MAY Joyful Hymns, &c. as in the
Com. of Ap. p. 408.

The HYMN at Lauds.

[79]

Beate Pastor Petre [clemens accipe].

PETER, blest Pastor of our Souls,
 Whose Word the Gates of Heav'n controuls,
 Exert that Pow'r which God has sign'd,
 In Heav'n and Earth to loose and bind:
 And set our fetter'd Nature free
 From Sin's enticing Slavery.

Hail Nation's Light, attract and raise
 Our Hearts, to trace thy Heav'nly Ways,
 And meet above our endless Sun,
¹⁰ Where Charity will shine like Noon;
 And Faith, like Stars that rul'd by Night,
 Obscur'd with Lustre, sets in Light.

May all thy Works, &c. 389.

PAGE 397. *On the Feast of S. Mary Magdalén,*
July 22.

The HYMN at Even-Song.

[80]

Pater Superni Luminis.

BRight Parent of Celestial Flame;
When thou regard'st the Sinful Dame,
One look with Love her Bosom clears,
And melts the frozen Snow to Tears.

To bath her Saviour's Feet, she flies
With wounded Heart and loaded Eyes:
Embracing Arms Sweet Balms apply,
And with her Hair she wipes 'em dry.

Unshock'd with fear she hugs the Cross,
¹⁰ And with the Grave disputes her loss:
No dread of Men or Arms can thwart
Heav'n's progress in a loving Heart.

O Christ! sole Object of our Love,
With timely Tears our Sins remove;
That whiten'd by those Streams of Grace,
We may behold Thee Face to Face.

To God the Father, &c. 370.

The HYMN at Mattins.

[81]

Maria castis osculis.

Blest Mary's chaste Embraces greet
With bleeding heart her Saviour's feet:
With Tears and Balms her Hands prepare
A Bath; then dries 'em with her Hair.

May all things, Lord, bow down to Thee,
One coeternal Trinity;
PAGE 398. And without end the Praise repeat
Of Father, Son, and Paraclete.

The HYMN at Lauds.

[82] *Summi Parentis unice.*

O Christ sole Refuge in distress!
Exert for us that tenderness
Which turn'd the Sinners Tears to Gems,
That shine in endles Diadems.

The Drachma's found now clear'd from rust,
The Di'mants sifted from the Dust;
And set with shining Stars to vye
In Heav'ns enamell'd Canopy.

O Jesus who alone wast sent
¹⁰ To heal the wounded Penitent:
Thy *Mary*'s sweetest Balms apply,
And make her Tears our Remedy.

Mother of Jesus next prevail,
That *Eve*'s descendants weak and frail,
May 'scape the Dangers that infest
The Way to our eternal Rest.

All Glory to one God alone,
For many gracious Bounties shown
To Sinners, by that sacred Art,
²⁰ That works & crowns the change of Heart.

On the Feast of S. Peter ad vincula, Aug. 1.

The HYMN at Even-Song.

[83] *Miris modis, &c. [repente liber, ferrea]*

O God of Nature! Sov'reign Lord!
At whose command & pow'rful word,
The Bolts retire and Doors obey,
And Peter's Chains release their Prey.

He Christ's on Earth deputed Chief
To rule the Flock and give relief;
To Heav'nly Pastures leads his Care,
And feeds 'em with his Plenty there.

Here as they drink the crystal Brook,

¹⁰ He guards them with his Shepherd's Hook:
Thus fenc'd the wolf that prowls for prey,
The Shepherd spies and runs away.

To God the Father and the Son,
And holy Spirit, three in One,
May Creatures all their Tribute bring,
And ev'ry Age sweet Praises Sing.

The HYMN at Mattins.

Quodcunque in orbe.

For thee, blest Peter, &c. as on the Feast
of S. Peter's Chair, Jan. 18. p. 388.

The HYMN at Lauds.

Beate Pastor Petre.

Peter, blest Pastor of our Souls, &c. as
on the some [sic] Feast. p. 389.

On the Feast of our Lord's Transfiguration.

Aug. 6.

The H Y M N at Even-Song and Mat.

[84] *Quicunque Christum quæritis.*

PAGE 400.

O All, who seek with Christ to rise,
 To *Thabor's* Mount erect your Eyes:
 And see how Christ in glorious Rays
 The Majesty of God displays.

Behold a Sun more Old than Night,
 A Blaze of uncreated Light:
 So high, so deep, and vast of Space,
 It knows no Bounds of Time or Place.

'Tis he's the King, whose Sov'reign sway
¹⁰ The Jews and Gentiles both obey,
 The promis'd Ruler Heav'n decree'd
 For *Abr'ham* and his endless Seed.

In him the Law and Prophets joyn:
 His Truths they both attest and Sign.
 Him God from his Paternal Throne
 Commands the World to hear and own.

Glory to Christ, whose Light displays,
 To Little Ones his saving ways:
 Whilst endless Hymns of Praise repeat,
²⁰ The Father, and the Paraclete.

The H Y M N at Lauds.

[85] *Lux alma Jesu Mentium.*

O Christ, when thy chast light inspires,
 Our tepid hearts with Heav'nly fires:
 Thy Love do's such sweet flames exite,
 Thy Yoke grows sweet, and burthen light.

Coheir of God's Paternal Throne,
 Thou sov'reign Bliss to sense unknown;
 Thrice happy they who fill'd with Thee
 Possess the Saints Felicity.

PAGE 401. O source of all, who from above
¹⁰ Descend'st in streams of Light and Love:
 By these returning streams may we,
 Direct our Course, and end in thee.

Glory to Christ, &c. 400.

*On the Feast of the Exaltation of the
 Holy-Cross, Sept. 14.
 The H Y M N S at Even-Song, &c.
 as above on Passion Sunday.*

*On the Feast of St. Michael the
 Arch-Angel, Sept. 29.
 The H Y M N at Even-Song & Matt.
 Te Splendor & virtus Patris.*

O Lord of Hosts, whose beams impart,
 New Life and Vigour to the Heart:
 For thee we Tune our grateful Lyre,
 And mingle with the Angels Quire.

Myriads of Chiefs their Lances wield,
 And Glitter o'er the Azure Field;
 Whilst *Michael*, like a blazing Star,
 Displays the Cross, and ends the War.

The Dragon's head he crusht with this,
¹⁰ And drove him down the vast Abyss;
 Whilst Rebel-Angels, with their head,
 Impatient of his Lightning, fled.

O may we chuse the better Guide,
 And Vanquish all attempts of Pride:
 That we the Vacant Seats may gain,
 And with the Lamb for ever Reign.

To God the Father, &c. 370.

PAGE 402.

The HYMN at Lauds.

[87] *Christe Sanctorum decus Angelorum*

Great God of Angels, Christ whose pow'rful grace,
 Both made and ransom'd Man to fill their Place,
 Vouchsafe that we from Earth may rise
 To their exalted Seats of Bliss.

Dispatch great *Michael*, Messenger of Peace,
 To guard his Care in this thy sacred place;
 That War may be confin'd to Hell,
 Where endless Strife and Horror dwell.

Gabriel descend, and let the common Foe
¹⁰ Thy Vigilance and Heav'nly Courage know,
 Nor dare those Temples to invade
 That stand secure beneath thy Shade.

Raphael Physician Angel, come and cure
 The raging Pains distemper'd Souls indure:
 And lest our wandring Feet should stray,
 Direct us in this doubtful way.

And thou the Queen of Angels, whose attire
 Shines like a Sun, amidst the Angels Quire,
 With all the bright ones, that attend
²⁰ The Throne of God, our Cause defend.

For this Request, O God, we fly to Thee,
Thou one in Nature, and in Persons three,
Whose glorious Deeds in Anthems rowl,
And echoing sound from Pole to Pole.

PAGE 403. *On the Feast of the Angel-Guardians*, Oct. 2.

The HYMN at Evensong and Mat.

[88] *Custodes Hominum [psallimus Angelos].*

WE sing the Guardian Angels Heav'n has sent
To help and guide us in our Banishment;
Lest wily Foes surprise our Will,
Too heedless of the Ways of ill.

For Traytor Angels justly disposest
Of their exalted Thrones amongst the blest,
Now turn their Spleen on human Race
Created to supply their Place.

Hast then ye watchful Spirits to suppress
¹⁰ The Tumults of the Province you possess;
And gently calm our Lab'ring Breast
With sweet Repose in Heav'nly Rest.

All praise, O Trinity attend thy Name,
Whose Sovereign God-Head rules this threefold Frame:
Whilst ev'ry Age, and ev'ry thing,
Thy everlasting Glory sing.

The HYMN at Lauds.

Æterne rector Siderum.

ETernal Ruler of the Skies,
In all thy works both great and wise:
Thou mad'st the World, and dost dispence
With equal Care thy Providence.

Be present, and our wants attend,
 Whilst humbled hearts in prayers ascend:
 And as the Dawn dispels the Night,
 Renew our Minds with Heav'ly Light.

O safely Guard our roving Will,
¹⁰ From all this World's contagious Ill;
 Send, send thy chosen Angel down,
 To shield our Lives, secure our Crown.

May he Reveal the Serpent's Arts,
 Thro' all the windings of our Hearts:
 Least heedless Souls surpriz'd shou'd fall,
 Into the Net, he spreads for all.

Preserve us safe, beneath his Care,
 From all the Miseries of War:
 Bless us with Peace, and banish hence,
²⁰ The two edg'd Sword of Pestilence.

May God the Father Rule on high,
 By Guardian-Angels Ministry,
 Mankind, the charge of God the Son,
 And sacred Spirit's Unction.

On the Feast of S. Teresia, Virgin, Oct. 15.

The HYMN

[90]

Regis superni Nuncia.

SEnt from above, *Teresia* toils,
 To plant Christ's faith in barb'rous soils;
 She quits her Native sweet Abode,
 To gain her point, or lose her Blood.

But her more gentle pains attend,
A softer Death's the Lovers end:
Heav'n's flaming shaft must wound her heart,
And she in pangs of Love depart.

PAGE 405.

¹⁰ O Virgin of true Charity,
Our Souls enflame with Love of thee:
And all those hurtful flames expel,
That in our Earthly Bosoms dwell.

May Age to Age. &c. 360.

On the Feast of All-Saints, Nov. 1.

The HYMN at Evensong.

[91]

Placare Christe servulis.

O Christ, before whose Throne of Grace,
Thy Mother stands to plead our Case:
Exert thy Love, and grant that we
May share thy Fathers Clemency.

Angels, Arch-angels, Thrones, & Pow'rs,
And all who Guard the Heav'nly Tow'rs:
From present, past, and future Ill,
With watchful Eye, preserve us still.

Blest Prophets, and Apostles, plead
¹⁰ Our guilty Cause: and intercede
With our offended Judge; that we
With tears, may move his Clemency.

May Martyrs Robes of Purple dye,
With stoles of white Confessors vye:
And both prevail to call us home
From Exile, and reverse our Doom.

Chast train of Virgins; blest Supplies,
 Who, Nurst in Desarts, fill the Skies:
 And all the Choirs of Saints, obtain
²⁰ That we with you may jointly reign.

PAGE 406.

Preserve thy faithful Kingdoms free,
 From unbelievers Tyranny:
 That all Mankind United may
 One Pastor of our Souls Obey.

Great Ever-Living God to thee,
 In Essence One, in Persons Three:
 May all thy works their tribute bring,
 And every Age thy Glory Sing.

The H Y M N at Lauds.

Salutis humanae Sator.

[92]

[*Salutis æternæ Dator.*]

O Sov'raign Jesus, give thy aid,
 To all thou hast redeem'd & made:
 Mother of Grace, make Sinners share,
 The helps of thy maternal Care.

Blest Spirits, who assist before
 The throne of God, for us implore:
 Ye Patriarchs pray: ye Prophets plead,
 All for Indulgence Intercede.

Thou Baptist, thou precursor blest,
¹⁰ Thou Chief of Pastors with the rest
 Of Christ's Apostles, pray that we,
 May Live from Sinful Fetters free.

Next Martyrs, and Confessors Quire,
With sacred Virgin's Vows conspire:
And joint for us, of Heav'n obtain,
Discharge of every Sinful stain.

All happy Great Ones, that resort,
To fill high Heav'n's Imperial Court:
With just Compassion now bestow,
²⁰ Your Heavenly Gifts on us below.

May each succeeding Age proclaim,
Thy Glory Lord, and endless Fame:
And Praise, with the Celestial Host,
The Father, Son, and Holy Ghost.

PAGE 407.

The Feast of Apostles, and Evangelists.

The H Y M N at Even-Song, and
Lauds.

Exultet Orbis gaudiis.

ARound the World may Joys arise,
And Echo' thro' the vaulted Skies:
May Heaven, and Earth conspire to Sing,
And of Apostles triumph ring.

O you whom heav'n's high Judge design'd
To be the Jury of Mankind:
Earth's better Light's; now void of Art,
Accept the Language of our Heart.

¹⁰ You who from God receive the Keys,
Whose pow'rful word heav'n's gate obeys:
With the same word prevail, that we
May from the Chains of Sin be free.

Disease and health your power proclaim,
And Celebrate by turns your Fame:
Relieve our Minds thro' Sin unsound,
That sov'raign Vertue may abound.

That Christ, when he returns to weigh,
Our Actions at the Dreadful Day:
May, with him make us re-ascend,
²⁰ To Live in Joys, that never end.

To God the Father, &c. 370.

PAGE 408.

[94]

The H Y M N at Mattins.

[*Æterna Christi munera.*]

May joyful Hymns in Numbers show
How Christ's eternal Bounties flow:
Th' Apostles Triumphs, and the Bliss,
Wherewith he crowns their Victories.

They rul'd the Church, & held the shield
To conquer in a suff'ring Field:
Now like the Stars from Heaven they show
Their Light for us that walk below.

Christ was their hope, their faith a Rock,
¹⁰ No threat'ning tyrants breath cou'd shock:
The Love of him their Conquest's bore
Thro' all their torments, racks, and gore.

In them the Fathers Glory shines:
The Son exults: the Spirit Reigns;
All Heav'n resounds with Joys to see,
This triumph of the Trinity.

To God the Father, &c. 370.

On the Feasts of Apostles, in Easter Time.

The H Y M N at Even-song, and
Mattins.

Tristes erant Apostoli.

THE dismal Scene was yet in view,
Christ's suff'rings fresh, his Death still new,
Th' Apostles grieving at their Loss,
Still felt his Scourge, and bore his Cross.

When heav'ns bright Messenger appears,
And wiping off the Women's Tears:
Foretells them they the first should be,
To reap the Fruits of Constancy.

PAGE 409. They Wing'd with Zeal make hast to tell
¹⁰ The Anxious Tribe, what them befell:
And met their Lord Array'd in Light,
And knew, and Blest the Glorious Sight.

Th' Apostles heard and led by Fame,
To *Galilees* high Mountain came:
And happy in that Mount ador'd,
Their Living, and Life-giving Lord.

From Death of Sin, &c. 377.

The H Y M N at Lauds.

Paschale Mundo [gaudium].

HEav'n's brightest Planet now displays
The Lustre of his Glorious Rays:
The glad Apostles lift their Eyes,
And see the Sun of Justice Rise.

Wondring they view their Lord, & praise
 The beauty of his Heavenly Face:
 His saving wounds, than Stars more bright,
 Shine dazzling in the source of Light.

O Christ thy sov'reign Love impart,
¹⁰ And Rule unrivall'd in our Heart:
 That full of God our Mouth's may praise,
 And from Abundance Sing thy ways.

From Death of Sin, &c. 377.

On the Feast of a Martyr,
 The H Y M N at Even-Song & Matt.

[97]

Deus tuorum Militum.

O God the Lot, Reward, and Prize,
 That Crowns thy Martyr's victories:
^{PAGE 410.} Grant whilst we Sing this Martyr's praise,
 We may Renounce our Sinful ways.

The world with specious cheats disguis'd
 He soon discover'd and despis'd:
 And Labour'd for a Nobler gain,
 Than palling Pleasures mixt with pain.

No force could make his Mind relent,
¹⁰ No Racks his Resolution bent:
 Fearless of Death he sheds his Blood,
 And wades to Heaven thro' the Flood.

O vocal Blood, now pierce the Skies,
 And deal with Heav'n, to hear our Cries:
 That on his glorious Triumph we
 May find Indulgence, Lord, with Thee.

Immortal Glory, Endless Fame,
The Glorious works of God proclaim:
And Sing with the Celestial Host,
²⁰ The Father, Son, and Holy Ghost.

The H Y M N at Lauds.

[98]

Invicte Martyr unicum.

UNvanquisht Martyr, who didst tread
Where-e'er thy Lord's Example led:
And now in Triumph mount'st the Skies,
Loaded with Palms and Victories;

Implore that blood which Christ has spilt
To wash the leavings of our Guilt:
That freed from Sin's infectious bane,
Our lingring Souls may Live again.

Thy Soul is now from Danger free,
¹⁰ Untied from our Mortality:
PAGE 411. Teach us to soar on Wings of Love,
From Earthly ties, to Realms above.

May Age to Age, &c. 360.

On the Feast of many Martyrs.

The H Y M N at Evensong.

[99]

Sanctorum Meritis [in]clyta gaudia].

When bleeding Heroes fill the tuneful Quire,
The Combat and the Crown our Song inspire;
On speaking Deeds the willing, numbers flow
And Bays unbid amidst the Laurels grow.

Arm'd from above they nobly sought for bliss:
 Despis'd this World, as they're despis'd by this:
 They saw the Blossom and the Fruit look fair;
 But Fruit and Blossom both dissolv'd in Air.

With Heaven in View fierce Tyrants they engage,
¹⁰ And stand unmov'd beneath their impious Rage.
 Keen Steel and Racks their tender Bowels rend;
 Yet both to unrelenting Courage bend.

Like slaughter'd Sheep, they Victims fall to Death,
 No whisp'ring Murmur taints their parting Breath,
 No soft Complaint escapes their gen'rous Heart;
 But conscious Minds conceal the secret smart.

What tongue can now the glorious crowns declare
 Which you for Martyrs, bounteous Lord, prepare?
²⁰ Wreaths of bright sanguine Gems their Brows entwine,
 Where Drops of Blood, congeal'd to Rubies, shine.

Thee, Sov'reign God-head, humbly we implore,
 To cleanse our Guilt, our Innocence restore.

PAGE 412. Show'r down thy peaceful Blessings in our Days,
 That without ceasing we may sing thy Praise.

The H Y M N at Mattins.

[100]

Christo profusum sanguinem.

TO Christ the Prince of Martyr's Sing
 The joys, which from their suff'rings spring;
 From fields of blood the Laurels rise
 To Crown their gen'rous Victories.

No terrour of the World, nor pains
 Their progress stops, or Courage stains;
 For Christ they Dye before decay,
 And gain their Bliss the nearest way.

Wild Beasts and Fire with equal Rage
¹⁰ Concur to make the Bloody Stage:
 And Martyrs more Compassion find
 With Savages, then human-kind.

Their Malice arm'd with brutal Claws
 Exceeds the bounds of Nature's Laws:
 To torture Saints: but all their Art
 Shakes but the Cottage, not the Heart.

O God of Martyrs, grant that we
 Partake of their Felicity:
 And rais'd to their high Thrones above,
²⁰ With them for ever Praise and Love.

The H Y M N at Lauds.

Rex Gloriose Martyrum.

O Christ thy Martyr's glorious King,
 The Crown of all their Suffering:
 Who show'st us, how to wean our Love
 From Earth, to fix on things above.

Vouchsafe to lend a Gracious Ear,
 Whilst we our humble Vows prefer:
 That Singing of their Triumphs, we
 May find Indulgence, Lord, with Thee.

That Grace in us, O Lord, excite,
¹⁰ By which thy conqu'ring Martyrs Fight:
 By which thy Blest Confessors shine,
 To Cleanse our Guilty Breasts of Sin.

May Age to Age, &c. 360.

*The same Hymn is said for Many-Martyrs at
 Even-Song, in Easter-Time.*

On the Feast of a Confessor.

The HYMN at Even-Song and Mat.

[102]

Iste confessor Domini [colentes].

THE faithful Servant who confess his Lord,
 Whose Feast the Churches annual Joys record;
 This Day in Recompence is call'd to be
 Before thy Father, Lord, confess'd by thee.

*If it be not the Day of his decease, instead of the
 two last Lines, say,*

This Day in Recompence deserves, that we
 Should praise thy Servant, Lord, confess'd by thee:

His humble Prudence, and his Thoughts on high
 His pure and unpretending Piety,
 By blameless Steps a sober Life convey'd,
¹⁰ Till last it center'd, where it first was made.

Within his Tomb lies all that Heav'n can spare,
 Hither the Deaf, the Blind, and Lame repair:
 His kind Protection each Disease restrains,
 Restores their Losses, and relieves their Pains.

Justly may then his Praise bespeak our Voice,
 To join in Consort, and with Heav'n rejoice:
 So may we hope to have an equal share
 Of his Protection here, and merit there.

Glory and Honour, Pow'r and Empire vy,
²⁰ To celebrate the ways of the most High:
 Who from the Seat of his illustrious Throne
 Rules all this Worldly Machine, Three and One.

On the Feast of a Confessor, and Bishop.

The HYMN at Lauds.

[103]

Jesu Redemptor [omnium, Perpes].

Redeemer Christ, thou brightest Gem
Of sacred Prelate's Diadem:
Resume thy Clemency to Day,
And grant the Gifts for which we Pray.

To Day the Church transmits to Fame,
The great Confessor of thy Name;
Whilst faithful Choirs with Joy Rehearse
In Solemn Rites his Anniverse.

Thrice happy he that cou'd despise,
¹⁰ This fading World's vain Pageantries:
And fix his Everlasting Rest
On surer grounds amongst the Blest.

May we this bright Example take,
And the deluding World forsake;
That by his Intercession, we,
May Die to Sin, and Live to Thee.

From henceforth may all Ages Sing,
The source of Grace, and Mercy's Spring;
²⁰ And Bless with all the Heavenly Host,
The Father, Son, and Holy Ghost.

On the Feast of a Confessor, not Bishop.

The HYMN at Lauds.

[104]

Jesu Corona Celsior.

Lord, who thy self the crown wilt make
Of all that suffer for thy sake;
And own them in thy World of Bliss,
If they Confess thy Name in this.

Prepare us, whilst thy Suplicants pray
In concert with thy Saint to Day;
To claim that Promise, and begin,
By breaking all our Chains of Sin.

This happy Day the grateful Year
¹⁰ Keeps sacred in it's Kalendar,
Whereon this Saint from Earth releast,
Augments the Numbers of the Blest.

The Vanity of Worldly Joys,
Possessions, Pleasures, Wealth and Toys,
Like vanquisht Foes, but means supply,
To Solemnize his Victory.

On thee he calls, O Lord, his shield;
The Devils hear thy Name, and yield;
Thus do's thy Saint by thee prevail,
²⁰ And trample o'er the powers of Hell.

Alone he in thy Name confides,
Faith lights his Steps, and Virtue guides;
By this Initial tast of Love,
To feast with all the Blest above.

PAGE 416. Then since our worthless Merits fail,
Let this thy Saint with thee prevail;
To cancel Sins deserved Score,
That lies at our Unhappy Door.

To God the Father's sacred Name,
³⁰ Eternal Glory, Praise, and Fame;
Who with the Holy Ghost and Son,
Forever Reign's, both Three and One.

On the Feast of Virgins
The HYMN at Even-Song & Lauds.

Jesu Corona Virginum.

O Christ the Crown of Purity,
We offer up our Vows to thee;
Whom none but she alone cou'd bear,
Whose fruit did not the Bloom impair.

Lillies around they strow the way,
And Choirs of brighter Virgins play;
The Spouse shines forth array'd in white,
And on 'em all reflects his Light.

Where'er his great Example led,
¹⁰ The following trains of Virgins tread:
They Singing trace his wondrous Ways,
And run Division to his Praise.

May each succeeding Age, &c. 406.

Of a Virgin and Martyr.

The H Y M N at Mattins.

[106]

Virginis Proles [Opifexque Matris].

O Virgin's Offspring Christ, whc wert alone
Thy Parent's Maker, and a Virgin's Son!
A Virgin's Triumph asks our Praise;
With Heav'nly Thoughts our Numbers raise.

PAGE 417.

Her double Courage did at once engage
Her Sexes Weakness and her Tyrants Rage:
And over both victorious now,
A double Wreath adorns her Brow.

Thro' Fields of Blood her hunted Soul escapes
¹⁰ From threatening Death in all its frightful Shapes:
And wading thro' a troubled Stream
Obtains the Heav'nly Diadem.

Permit, great God, her Pray'rs may set us free
From hateful Sin's enchanted Tyranny.
And purest Hymns shall sound thy Name,
In Songs of Everlasting Fame.

Glory to God the Father, &c. as on the *Feast of St.*
John Baptist, pag. 394.

On the Feast of a Virgin only, and not Martyr.

The H Y M N at Mattins.

Virginis proles.

[This hymn consists of the first stanza (with the reading "Merits ask" instead of "Triumph asks" in line 3) and the fourth stanza of the preceding hymn, with the same gloria. Eds.]

PAGE 418. *On the Feasts of Holy Women.*

The HYMN at Evensong and Lauds.

[107] *Fortem Virili Pectore.*

Rise tuneful Numbers, justly praise
A noble Matron's gen'rous Ways:
Whose Fortitude exalts her Name
Above her Sex, and high as Fame.

Wing'd with Seraphick Love, her Heart
Transcends and scapes the poyson'd Dart:
By painful Flights she soars above
The reach of Earth or Earthly Love.

She Starves the Flesh to feed the Mind
¹⁰ With Fasts and Prayer, a Food refin'd:
No Passions discompose her Breast
Absorp't in Pleasures with the Blest.

O Christ whose glorious Graces shine
So bright, through such a feeble Shrine;
Grant by her Pow'rful Pray'rs that we
May shine with her eternally.

May Age to Age, &c. 360.

The HYMN at Mattins.

[108] *Hujus Oratu [Deus alme nobis].*

PErmit great God, this Saint with Pray'rs may free
Our Souls from Sin's enticing Slavery;
And purest Hymns shall sound thy Name
In Songs of everlasting Fame.

Glory be to God, &c. Pag. 394.

PAGE 419. *On the Feast of the Dedication of a Church.*

The HYMN at Even-Song and Mat.

[109]

Cœlestis urbs Hierusalem.

Hierusalem, whose Heav'nly Mien
 Betrays the Peace that reign's within:
 Whose Quarries living Rocks supply
 To build and raise thy Tow'rs so high,
 Heav'ns brightest Angels crown the Pile,
 And God do's on thy Labours smile.

O Sion's Daughter well betroth'd!
 With all thy Fathers Glory cloth'd!
 In all thy Spouses Graces dress'd,
¹⁰ In thee, the Spouse himself is bless'd;
 Thou beauteous Queen of Heav'nly Love,
 Whom Christ espouses from above.

Thy Orient Gates with Pearl array'd,
 Stand always open and display'd,
 For all who thither drawn with Love,
 Have nobly fixt their Hearts above:
 Such as here thought it high Reward
 To suffer with their Suff'ring Lord.

Thus hardest Marbles, toughest Oaks,
²⁰ Polish'd and shap'd by dint of Stroaks,
 The skilful Artist's able Hand
 Makes fit to take their Place and stand
 On highest Pinacles to shine
 O'er all the Edifice divine.

To thee, most high, our Voice we raise
 To thee, most High, in all thy Ways,
 We, both the Father, and the Son,
 And Paraclete adore in One:
 Whilst endless Anthems sound thy Fame,
³⁰ And loud Hosanna's echo' to thy Name.

PAGE 420.

The HYMN at Lauds.

Alto ex Olympi vertice.

From high *Olympus* Top the Son
 Of God, and living *Corner-Stone*,
Hewn without Hands, came down to show
 How far Humility cou'd go;
 And join'd at his Stupendious Birth
 Both Grace and Nature, Heav'n and Earth.

By this Alliance happy we
 Partakers of the Harmony!
 Angels above Division run,
¹⁰ And sing incessant Three and One:
 Whilst *Sion* with a tuneful Heart
 Replies and Sings a Second Part.

Hither O God direct thy Flight
 And fill these Temples with thy Light:
 Hither repair and here espouse
 The Int'rest of thy People's Vows
Sion was once thy chosen Place.
 On *Sion* show'r thy Streams of Grace.

Resume thy Mercy-seat and show
²⁰ As once, our Fathers God, so now
 Thou'rt God and Father prone to hear,
 Be bounteous ev'n beyond our Pray'r:
 And crown our Souls amongst the Blest
 In Seats of Everlasting Rest.

To thee, most high, &c. 419.

[110]

PAGE 421.

For the Dead the SEQUENCE.

[III]

Dies iræ dies illa.

THE Day of wrath, that dreadful Day,
 Shall the whole World in Ashes lay,
 As *David* and the Sybils say.

What Horrour will invade the Mind,
 When the strict Judge, who would be kind,
 Shall have few venial Faults to find?

The last loud Trumpet's wondrous sound
 Must thro' the rending Tombs rebound;
 And wake the Nations under Ground.

¹⁰ Nature and Death shall with surprise
 Behold the Pale Offender rise!
 And view the Judge with conscious Eyes.

Then shall with Universal Dread
 The sacred mystick Book be read,
 To Try the Living and the Dead.

The Judge Ascends his Awful Throne,
 He makes each secret Sin be known,
 And all with shame confess their Own.

O Then! what Interest shall I make,
²⁰ To save my last important Stake,
 When the most Just have Cause to quake.

Thou mighty Formidable King,
 Thou Mercy's unexhausted Spring,
 Some comfortable Pity bring.

Forget not what my Ransom cost,
 Nor let my Dear-bought Soul be lost,
 In Storms of guilty Terror tost.

PAGE 422. Thou who for me didst feel such pain,
 Whose precious Blood the Cross did stain,
³⁰ Let not those Agonies be vain.

Thou whom Avenging Powers Obey,
 Cancel my Debt (too great to pay)
 Before the sad accounting Day.

Surrounded with amazing Fears,
 Whose load my Soul with Anguish bears,
 I Sigh, I Weep: accept my Tears.

Thou, who wert mov'd with *Mary's* grief,
 And by Absolving of the Thief
 Hast given me Hope, now give Relief.

⁴⁰ Reject not my unworthy Prayer,
 Preserve me from that dangerous Snare,
 Which Death and Gaping Hell Prepare.

Give my exalted Soul a Place
 Amongst thy chosen right Hand Race,
 The Sons of God, and Heirs of Grace.

From that insatiable Abyss,
 Where Flames devour, and Serpents hiss,
 Promote me to thy Seat of Bliss.

Prostrate my contrite Heart I Rend,
⁵⁰ My God, my Father, and my Friend,
 Do not forsake me in my End.

Well may they curse their second Breath,
 Who rise to a reviving Death.
 Thou great Creator of Mankind,
 Let guilty Man Compassion find.
Amen.

PAGE 533. *A Hymn to our Saviour Jesus, Composed
by S. Bernard.*

[112]

Jesu dulcis Memoria

JE S U S, the only Thought of Thee,
With Sweetness fills my Breast;
But Sweeter still it is to see,
And on thy Beauty Feast.

No theme so soft, or Sound so gay,
Can Art of Musick Frame;
No Words, nor even Thought can say,
Thy most Mellifluous Name.

Sole Hope, when we our Sins repent,
¹⁰ So Bounteous of thy Grace;
If thus thou'rt Good, while we Lament,
Oh! what when Face to Face.

J E S U S ! that Name inspires my Mind,
With springs of Life and light;
More then I ask in Thee I find,
And Lavish in Delight.

No Eloquence nor Art can reach
The Joys of those above;
The Blest can only know, not Teach
²⁰ What they in J E S U S prove;

Thee then I'll Seek Retir'd apart,
From World and Business free;
When Noise invades, I'll shut my Heart;
And keep it all for thee.

PAGE 534. An Early Pilgrim thus I'll come,
With *Magdalen*, to find

In Sighs and Tears my Saviours Tomb,
And there Refresh my Mind.

30 My Tears upon his Grave shall flow,
My Sighs the Garden fill;
Then at his Feet my Self I'll throw,
And there I'll seek his Will.

J E S U S ! in thy Blest Steps I'll tread,
And haunt thee thro' thy Ways;
I'll Mourn, and never cease to plead,
Till I'm Restor'd to Grace.

Great Conqueror of Death! thy Fire,
Do's such sweet Flames excite;
That first it Raises the Desire,
40 Then fills it with Delight.

Thy quickning Presence Shines so clear,
Thro' every Sense and Way;
That Souls, who once have seen thee near,
See all things else Decay.

Come then dear Lord, possess my Heart,
And Chace the shades of Night;
Come pierce it with thy Flaming Dart,
And ever-shining Light.

Then I'll for ever J E S U S Sing,
50 And with the Blest Rejoice;
Then all the Vaulted Towers shall ring,
And echoing Hearts and Voices Sing,
And still repeat R E J O I C E.

A Table of the Contents.

[PAGE 561.]

A *Calendar.**The Summ of Christian Doctrine.**An Exposition of the whole Office.**The Office of the B. V. Mary, from the Purification to Advent,* Page 1*The same in Advent,* 63*The same after Advent,* 116*The Office for the Dead,* 155*The Gradual Psalms,* 203*The Seven Penitential Psalms,* 215*The Long Litanies,* 225*Prayers after the Litanies, &c.* 234*A Prayer in time of Persecution,* 239*Prayers to be said at the Beginning and End of a Congregation,* 245*Prayers to beg the Grace of the Holy Ghost,* 246*A Thanksgiving,* 249*Prayers on Journeys,* 250*The Office of the Holy Cross,* 252*The Office of the Holy Ghost,* 257*A Daily Exercise,* 262*Prayers before and after Sacramental Confession,* 269*Prayers before and after Communion,* 273*Devout Prayers upon the Passion,* 278

[PAGE 562.]

A Prayer to the Virgin Mary, 283*Another to her, and S. John Evangelist,* 285*The Complaint of the Blessed Virgin,* 287*Prayers unto our Saviour Jesus,* 291*A Prayer before Study,* 294*A Prayer in Affliction,* 295*A Psalm and Prayer in Tribulation,* 298*The Creed of Athanasius,* 301*The Passion of our Lord Jesus, according to* *St. Matthew,* 304*The Passion according to St. Mark,* 316*The Passion according to St. Luke,* 326*The Passion according to St. John,* 336*Hymns throughout the Year,* 345

<i>Prayers upon Sundays, &c.</i>	423
<i>Prayers proper to Saints,</i>	470
<i>Prayers common to Saints,</i>	520
<i>The Litanies of Jesus, with a Hymn Composed by St. Bernard,</i>	529
<i>A Prayer of St. Augustin, recommended by Pope Urban VIII.</i>	535
<i>The Manner how to Serve at Mass,</i>	537
<i>Anthems and Prayers to be said in the time of the Plague,</i>	541
<i>The Rosary of the B. V. Mary,</i>	544
<i>The Litany of Loretto,</i>	556
<i>A Psalm and Prayer for the King,</i>	559

F I N I S

NOTES

NOTES

The following abbreviations are used:

P. 85. Primer of 1685.
P. 87. Primer [Office of the B. V. Mary] of 1687.
P. 6. Primer of 1706.
C. M. Common meter, quatrains of iambic lines of alternately eight and six syllables.
L. M. Long meter, quatrains of eight-syllable iambic lines.
L. M., six lines. Stanzas of six eight-syllable iambic lines, riming *aabbcc*.

References to the Hymns are by number and line. When two versions of a Hymn are compared references are consistently to the lines of the earlier version. Resemblances due to close translation of the Latin are in general not recorded.

[1.] The version in P. 85, pp. 4, 68, is reprinted in P. 87, p. 5. No resemblances to P. 6.

[2.] The version in P. 85, p. 20, is reprinted in P. 87, p. 19. In iambic couplets of eight syllables. Resemblances to P. 6: (2) *Sovereign Lord*; (6) *heavenly Pow'rs*; (8) *Cherubs cry*.

Aside from frequent differences of spelling, capitals, and punctuation, the variations from P. 6 of the texts in *The Christian Magazine* and in Scott's edition (see *Introduction*, pp. 9 and 19) are as follows:

Christ. Mag. (5) *to thee*; (6) *pealing anthems*; (16) *Thy holy church, inspir'd with heav'nly art*; (17) *a sacred part*; (18) *to thee*; (24) *to save*; (25) *Did'st deign to dwell within a virgin's womb*; (32) *among*; (39) *No hour*; (43) *In thee we trust, let not our trust be vain!*

Scott. (6) *the vaulted*; (16) *by heavenly*; (18) *to thee*; (24) *to save*; (25) *Vouchsaf'dst*; (28) *thy faithful*; (32) *thy bless'd*; (35) *thine own*; (39) *No hour*.

[3.] The version in P. 85, pp. 92, 134, is reprinted in P. 87, p. 32. Resemblance to P. 6: (11) *ransom'd Nations*.

[4.] Repeated on p. 34 of P. 6. The version in P. 87 is on p. 129. No resemblances to P. 6. The Latin text is given in *Benedictine Hours*, p. 122; and by Britt, p. 88.

[5.] In line 6, P. 6 reads *higest*. The version in P. 87 is on p. 129. No resemblances to P. 6. The Latin text is given in *Benedictine Hours*, p. 122; and by Britt, p. 87.

[6.] The version in P. 87 is on p. 131. In L. M. No resemblances to P. 6. The Latin text is given in *Benedictine Hours*, p. 124; and by Britt, p. 88.

[7.] Repeated on p. 91 of P. 6. The version in P. 85 is on pp. 40, 44, 48, 63, 97, 101, 105, 109, 123, 140, 145, 149, 153, 168; and is reprinted in P. 87, p. 40, with a variant in line 1. Resemblances to P. 6: (5, 6) *Bless'd Mary, pre-ordain'd to be Mother of grace and clemency.*

[8.] The version in P. 85, pp. 56, 118, 162, is in six-syllable quatrains. It is somewhat rewritten in P. 87, pp. 61, 183, but in the same meter. Resemblance to P. 6: (P. 87, line 13) *Shew us a Mothers care.* The opening line in P. 85 and P. 87 is *Hail you the Seas bright Star*, with *you* instead of the *thou* of P. 6. In line 5, P. 6 reads *Whist.*

[9.] The version in P. 85, p. 96, is reprinted in P. 87, p. 125. In L. M. Resemblance to P. 6: (1) *Bright Mother.* The Latin text is given in *Benedictine Hours*, p. 120; and by Britt, p. 86.

[10.] The version in P. 85 is on p. 267. In lines of seven syllables, in stanzas of six lines, riming *aabccb*. Resemblance to P. 6: (8) *the Souls delightful Guest.* The Latin text is given by Gaselee, p. 136; and by Britt, p. 159.

[11.] The version in P. 85 is on p. 275. Resemblances to P. 6: (9) *impious hands;* (24) *The Lamb that takes our sins away;* (48) *In deaths deplored Agony.* The Latin text is given in *Analecta Hymnica*, vol. 30, p. 32. In P. 85 and P. 6 anthems, responses, and prayers are inserted between the stanzas of this hymn and of No. 12.

[12.] The version in P. 85 is on p. 281. Resemblances to P. 6: (27) *The guift of God, a fire enflam'd;* (37) *Vouchsafe O holy Paraclete;* (42) *Upon his right, or saving hand.* The Latin text is given in *Analecta Hymnica*, vol. 30, p. 15.

[13.] The version in P. 87, p. 393, is identical with that of P. 6, except for the following variants: (10) *shou'd;* (12) *of Jesu's;* (21) *Only.* In P. 85, p. 315, in six-line stanzas of 8, 8, 6, 8, 8, 6 syllables, rimes *aabccb*: no resemblances to P. 87 and P. 6. The Latin text is given by Gaselee, p. 152; and by Britt, p. 132.

[14.] For this hymn it seems worth while to give the full texts of P. 85, p. 379, and P. 87, p. 133. The translator of 1687 worked from the earlier version and retained its gloria. The translator of 1706 takes hints from both the earlier versions, but has an entirely different gloria, one used later for No. 16, and, with slight changes, for Nos. 92 and 105. He introduces, for metrical reasons, a clumsy shift from *thou* to *you* and back again (see lines 2, 4, 8, 9, 20, 22) that is not found in the earlier versions: cf. *Introduction*,

pp. 80, 81. He also introduces the un-Drydenian *their trembling Knee* in place of the innocuous *with trembling knee* and *bow the Knee* of the earlier versions.

1685 Bright Builder of the heav'nly Poles,
Eternal Light of Faithful Souls,
Jesu Redeemer of man-kind,
Our humble Pray'r's vouchsafe to mind.

Who lest the Fraud of Hells black King
Should all men to Destruction bring,
Did'st by a strong impulse of Love,
The fainting Worlds Physitian prove.

10 Who from a sacred Virgins Womb
did'st an unspotted Victim come
Unto the Cross, to cleanse the sin
The wretched world was plunged in.

The sound of whose high Pow'r and Name
No sooner any voice can frame,
But all in heaven, and those that be
In Hell, bow down with trembling knee.

20 Thee, Christ, who at the Later Day
Shalt be our Judge, we humbly pray,
Such Arms of heav'nly Grace to send,
As from our Foes may us defend.

Be glory giv'n and honour done,
To God the Father and the Son,
And to the Holy Ghost on high,
From Age, to Age eternally. *Amen.*

1687 Maker of Heav'n, whose love imparts
Eternal light to faithful Hearts!
Jesus, the Worlds Deliverer,
In mercy to our Pray'r's give ear.

O God, who, lest the powers of Death
Should rob us of our vital breath,
Compell'd by love to ruin'd Man,
Becam'st the Worlds Physician.

10 Who from the Virgins Womb didst pass
A spotless Victim to the Cross,
That there thou might'st our Ransom pay,
And wash the stains of sin away.

Such is thy Greatness, that thy Name
 No sooner any voice can frame,
 But all in Heav'n, in Earth, or Sea,
 And ev'n in Hell, must bow the Knee.

O Christ, who at the last great Day
 Shalt be our Judge, we humbly pray,
 That now thou would'st that armor send
²⁰ As from our foes may us defend.

[*Gloria as above.*]

[17.] The version in P. 87, p. 159, is a revision of the version in P. 85, p. 380, parts of which it retains. The version of P. 6 is entirely new; it substitutes *you* for the *thou* of the preceding translations.

[19.] Except for the gloria, which is entirely different, the translator of 1706 revised the earlier version in P. 85, p. 382. He introduced the clumsy mixture of singular and plural: *Flocks ... fall a victim*. The earlier text is:

Hail holy Flow'rs of Martyrs, you
 Whom Christs dire Persecutor slew
 When first you liv'd: A whirl-wind so
 Young Roses crop before they blow.

You tender Flock, the first of all
 The Victims that to Christ did fall,
 Who in an Innocent sweet way,
 With Palms of Crowns at th' Altar play.

[21.] The version in P. 85 is on p. 383. No resemblances to P. 6.

[31.] The version in P. 85, p. 384, is somewhat rewritten in P. 87, p. 123. No resemblances to P. 6.

[32.] The version in P. 87 is on p. 149 and also, with some change, on an unnumbered page after *A Table of the Contents*. No resemblances to P. 6.

[35.] The version in P. 85 is on p. 385. Resemblances to P. 6: (9) *our hearts* (*our Heart* in P. 6!), and, in gloria, *most gracious Father* and *Thy equal Son*, due to the Latin text. In line 3, P. 6 reads *flew*, by a misprint.

[38.] The version in P. 85 is on p. 386. No resemblances to P. 6 except in gloria, as for No. 35.

[41.] The version in P. 85 is on p. 387. The first stanza is:

Blest God of Heav'n, whose sacred hand,
 With fiery candour painteth bright
 The Lucid Regions of the Land,
 Enriching them with graceful light.

The only resemblance to P. 6, except in gloria, as for No. 35, is the rime (2, 4) *bright: light*.

[44.] The version in P. 85 is on p. 388. Resemblances to P. 6: (14) *self-conceit*; and in *gloria*, as for No. 35. In the Latin heading P. 6 reads: *Magnus* (for *Magnæ*).

[47.] The version in P. 85 is on p. 389. The first three stanzas are as follows:

Man's sovereign Framer, who alone
Ordaining all things that are done,
Laid'st thy Command upon the Earth,
To give all sorts of Beasts their Birth:

And bad'st the things of ample growth,
(Enliv'ned by thy sacred mouth)
That, in a timely order, they
Should service to thy servants pay,

Repel what by the forcive arts
Of tempting lust, assails our hearts,
Or hath an influence into
Our Manners, or those acts we do.

Resemblances in *gloria*, as for No. 35.

[49.] In line 6 P. 6 reads *in flames*.

[50.] The version in P. 85 is on p. 390. Resemblances to P. 6: (1) *fiery Sun* (from Latin); identical opening line of *gloria*.

[51.] The version in P. 87, p. 135, is a revision of the version in P. 85, p. 391, parts of which it retains. Resemblance to P. 6: (1) *with gracious ears* (P. 87). In line 19, P. 6 reads *hear*.

[54.] The version in P. 85, p. 392, is repeated, with slight changes indicated, on pp. 403, 409. The version in P. 87, p. 137, is a revision of that in P. 85, parts of which it retains. The translator of 1706 evidently had both versions before him.

(1-4: identical in P. 85 and P. 87.)

Abroad the Regal Banners fly,
Now shines the Crosses mystery;
Upon it life did death endure,
And yet by death did life procure.

(5-8: P. 85.)

Who, wounded with a direful spear,
Did, purposely to wash us clear
From stain of sin, pour out a flood
Of precious water mixed [with] bloud.

(5-8: P. 87.)

Pierc'd by a Spear, to cleanse our hearts,
His Side a sacred Stream imparts;
Which issues in a double Flood
Compos'd of Water and of Blood.

(9-12: P. 85.)

Fully accomplish'd are the things
David in faithful Meeter sings,
 Where he to Nations do's attest,
 God on a Tree his Reign possest.

(9-12: P. 87.)

That which the Prophet-King of old
 Hath in mysterious Verse foretold,
 Is now accomplisht, whilst we see
 God ruling Nations from a Tree.

(13-16: P. 85.)

O lovely and refulgent Tree,
 Adorn'd with purpled Majesty,
 Cull'd from a worthy stock to bear
 Those Limbs which sanctified were.

(13-16: P. 87.)

Blest Tree, most charming and Divine,
 Which do'st in Royal Purple shine,
 Supporting an Incarnate God,
 And render'd Holy by thy Load!

(17-20: P. 85.)

Blest Tree, whose happy branches bore
 The wealth that did the world restore:
 The Beam that did that body weigh
 Which rais'd up Hells expected prey.

(17-20: P. 87.)

Blest Tree, whose happy Branches bore
 The Wealth that did the World restore:
 That precious Body hung on Thee,
 Which conquer'd Hell, and set us free.

(21-24: P. 85.)

Hail Cross, of hopes the most sublime,
 Now in this mournful Passion-time;
 Improve religious souls in Grace,
 The sins of Criminals efface.

(21-24: P. 87.)

Hail Cross, of hopes the most sublime,
 Now in this mourning Passion time.
 The grace of pious Souls improve,
 And sins of Criminals remove.

(25-28: P. 85.)

Blest Trinity, Salvations spring,
 May ev'ry soul thy Praises sing;
 To those thou grantest conquest by
 The Holy Cross, rewards apply.

(25-28: P. 87.)

Blest Trinity, Lifes source and spring!
 May ev'ry Soul thy Praises sing:
 Let those obtain a Crown in Heav'n
 To whom the Cross hath Conquest giv'n.

[59.] In P. 85, p. 393. Resemblances to P. 6:

(9-12.)

The striking Angel dreads the gore
He sprinkled finds about the door:
The yielding Sea divides his waves;
The foes there meet their liquid Graves.

(27: in gloria.)

Free from the horrid death of sin.

[60.] The version in P. 85 is on p. 395. Resemblance to P. 6: (6) *sinful load.*

[61.] In the Latin heading P. 6 reads *Actissime.*

[62.] This translation is by Dryden. The text in *Examen Poeticum* has the following variants: (8) *Paraclete*; (19) *crown'st*; (20) *Earthy*; (25) *hold 'em*; (26) *th' Infernal*; (35) *th' Almighty*. On the versions in P. 85, p. 396, and P. 87, p. 165, see *Introduction*, pp. 61-63. After *Paraclete* (8) P. 6 has a question mark, by an obvious misprint.

[65.] The first stanza of this hymn is the same as that of No. 48.

[66.] The first stanza of this hymn is the same as that of No. 45, with the change of three words.

[67.] The version in P. 87, p. 175, is a revision of the version in P. 85, p. 397, retaining from it lines 1-10, 13, 16, 17, 23, 24, 27-34 without change and some others with trifling alterations. The only resemblance to P. 6 is (1) *Sing, O my Tongue.*

[70.] The version in P. 85 is on p. 399. No resemblance to P. 6 except (5, 6) the rime *come: doom.*

[71.] The version in P. 85 is on p. 400. In L. M. No resemblances to P. 6. P. 6 has in line 7 *will*; an obvious misprint for *with*.

[72.] The version in P. 85 is on p. 401. In quatrains of 10, 10, 10, 6 syllables, riming in various ways. No resemblances to P. 6 except (14, 15) the rime *this: bliss*. The Latin text is given by Britt, p. 243.

[73.] The version in P. 85 is on p. 402. Resemblances to P. 6 are found only in the first stanza, which is:

Blest *Hermen'gild*, who dost display
On Spains high Throne, thy shining Ray;
Glory of Martyrs, whom Christ's Love
Inserts among the Quires above.

[74.] The version in P. 85 is on p. 403. In quatrains of crude 10-syllable lines, rimes varying. Resemblances to P. 6: (3) *stripes, prisons, chains*; (4) *To hungrie Lions is expos'd a prey*. The Latin text is given by Britt, p. 250.

[75.] The version in P. 85 is on p. 404. In quatrains of 8, 8, 8, 4 syllables, riming *aabb*. No resemblances to P. 6 except (5, 6) the rime *came: name*.

The text of this hymn printed by Scott is headed, *Hymn for St. John's Eve. (29th June.)* It has the following variants from that of P. 6: (2) *Echoes from Judah's hills*; (4) *voices to thy praise*; (5) *A messenger*; (9) *Hearing the news, and doubting in surprise*; (10) *accent*; (13, 14) *In the recess of Nature's dark abode, Though still inclosed, yet knewest thou thy God.* The gloria is omitted.

[77.] In the Latin heading P. 6 reads *felix*. In line 18, an *and* or *but* has evidently been omitted.

[78.] The version in P. 85 is on p. 405. In L. M., six lines. No resemblances to P. 6 except (15, 16) the rime *blood: flood*.

[80.] The version in P. 85 is on p. 407. In L. M., rimes *abab*. No resemblances to P. 6 except perhaps the first line: *Sweet Father of supernal light*.

[83.] The version in P. 85 is on p. 408. Two stanzas of L. M., six lines, closely corresponding to the two five-line stanzas of the Latin. No resemblances to P. 6, which expands the first stanza of the Latin to twelve lines, and shortens the gloria to four lines.

[84.] The version in P. 85 is on p. 408. Resemblances to P. 6:

1, 2

All that seek Christ, your eyes erect,
On Tabor's Mount your sight reflect.

9-12

This is the King, whose Sov'rein sway,
The Gentils and the Jews obey,
Promis'd to Abraham and his Race,
A Grant which time shall not deface.

[86.] The version in P. 85 is on p. 410. In L. M., rimes *abab*. Resemblances to P. 6: (5) *Myriads* (Latin *mille densa millium*); (10) *Into the flames of Hells Abyss*.

[88.] The version in P. 85 is on p. 411. In heroic couplets. Resemblance to P. 6: (1) *We sing of Angels, Guardians of Mankind*.

[90.] The version in P. 85 is on p. 412. Resemblances to P. 6:

5, 6

But thee a softer Death must end,
More gentle pains thy Life attend.

9, 10

O Victim of true Charity!
Inflame our frozen hearts; and free ...

[91.] The version in P. 87, p. 189, is rewritten from the version in P. 85, p. 413; lines 9–11, 17, 21, 23–28 are identical. Resemblances to P. 6: (P. 85, 7) *Our past and present ills*; (P. 85 and P. 87, 9–11) *You Prophets and Apostles, move Th' offended Judge enthron'd above, That Criminals unfeigned tears ...*

[92.] This hymn has an incorrect title in P. 6; the correct title is given in brackets.

[93.] The version in P. 87, p. 197, is slightly revised from the version in P. 85, p. 414; lines 1, 4–11, 16–18, 21–24 are identical in the two. The only resemblance to P. 6 is the rime *ring: sing* in P. 85, 2, 4.

[95.] The version in P. 85, p. 415, is reprinted with the change of a single word in P. 87, p. 201. No resemblances to P. 6.

[97.] The version in P. 87, p. 205, is revised from the version in P. 85, p. 416; lines 1, 2, 19, 20, are identical. Resemblance to P. 6: (1) *Blest God! the Lot, the Crown, the Gain.*

[99.] The version in P. 85, p. 417, is reprinted in P. 87, p. 215, with the change of a single word. Versions are in L. M. Resemblances to P. 6: (17, 18) *What tongue can those rich gifts declare, Which Christ for Martyrs does prepare!* [Quæ vox, quæ poterit lingua retexere, Quæ tu Martyribus munera præparas?] (23, 24) *Afford thy servants peaceful days, That they for ever sing thy praise.*

[101.] The version in P. 85, p. 418, is reprinted in P. 87, p. 211. No resemblances to P. 6 except such as follow from the Latin.

[102.] The version in P. 85, p. 419, is reprinted in P. 87, p. 219. In stanzas of 8, 8, 8, 4 syllables, rimes *aabb*. No resemblances to P. 6.

[105.] The version in P. 85, p. 421, is reprinted in P. 87, p. 229. This version has a fourth stanza, just before the gloria, not represented in P. 6. No resemblances to P. 6, except such as follow from the Latin. In P. 6, line 5, *they* is presumably a misprint for *thee*. The page reference for the gloria is incorrectly 416 in the Primer; and in line 4 there is a misprint of *impai* for *impair*.

[106.] In the Latin heading P. 6 reads *Virgines prolis*.

[107.] The version in P. 85, p. 422, is reprinted in P. 87, p. 237. No resemblances to P. 6.

[109.] The version in P. 85, p. 423, is reprinted in P. 87, p. 243. Resemblance to P. 6: (13) *Thy Gates with Orient Pearls do shine.* P. 6 prints *form* for *from* in line 12 and closes the line with a colon.

[111.] The text in *Poems by the Earl of Roscommon*, 1717, p. 143, is entitled *On the Day of Judgment*. It has only two variants from P. 6: (8) *Shall through*; (44) *Among*.

The text in *Miscellanea Sacra*, 1696 and 1698, p. 138, reads as follows:

On the Day of Judgment:

By the E. of Roscommon.

The Day of Wrath, that dreadful Day,
That shall the World in Ashes lay,
'Tis coming—will not, cannot stay.

The Last loud Trumpet's wondrous Sound
Shall through the cleaving Graves rebound,
And Wake the Nations under Ground.

Nature and Death shall, with surprise,
Behold the conscious Wretches rise,
And view their Judge with frighted Eyes.

¹⁰ Then shall, with universal Dread,
The sacred Mystick Rolls be read,
To try the Living and the Dead.

The Judge ascends his awful Throne;
But when he makes all Secrets known,
How will a Guilty Face be shown?

What Intercessor shall I take,
To save my last important stake;
When the most Just have cause to quake?

²⁰ Thou mighty Formidable King,
Mercy and Truths eternal Spring,
Some Charitable Pity bring.

Forget not what my Ransom cost;
Nor let my dear bought Soul be lost
In storms of guilty Terror tost.

Thou who for me hast felt such Pain,
Whose precious Blood the Cross did stain;
Let not thy Birth and Death be Vain.

³⁰ Thou whom avenging Powers obey,
Remit, before the Reckoning Day,
The Debt which I can never pay.

Surrounded with amazing Fears,
Whose Load my Soul with Anguish bears,
I sigh, I weep: Accept my Tears.

Thou who wast mov'd with Mary's Grief,
And by Absolving of the Thief
Hast given me Hopes, oh! give me relief.

Oh! let thy Blood my Crimes deface,
And fix me with those Heirs of Grace
Whom Thou on thy Right-hand shalt place.

⁴⁰ From that Portentuous vast Abyss,
Where Flames devour, and Serpents hiss,
Call me to thy Eternal Bliss.

Prostrate, my contrite Heart I rend;
My God, my Father, and my Friend,
Do not forsake me in my end.

When Justice shall her Sword unsheathe,
How will they Curse their second Breath,
Who rise to a severer Death?

Great God of Mercies pity take
⁶⁰ *On Souls thou didst Immortal make,*
Nor let their State be that of Woe,
Which must, if Once, be ever so.

FINIS.

The text in P. 87, p. 329, is entitled *The Sequence that is sung at Solemn Mass for the Dead*. Except for the first stanza, given below, it has nothing in common with the text of P. 6.

Day of wrath, that dreadful day,
Shall the World in Ashes lay:
David and the *Sybills* say.

The Latin text is given by Gaselee, p. 149; and by Britt, p. 202.
[112.] The text of this hymn in P. 85, p. 557, is as follows:

Jesu, the only thought of thee,
Fills with delight my memory;
But when thou dost thy presence show,
Heav'n seems into my breast to flow.

No Theam so sweet, nor voice can be,
Nor to the ear such harmony;
No heart can thoughts so charming frame,
As JESUS his most precious Name.

Jesu our hope, when sins we grieve,
¹⁰ Thy mercies all our wants relieve,
If good to those that seek thy grace,
What art thou, when they see thy face?

Jesus, in whom we comfort find,
 Fountain of life, light of our mind;
 Thou dost our hearts with true joies feed,
 Our utmost wish thy gifts exceed.

No eloquence of tongue can teach,
 Nor art of pen this secret reach,
 Only th' experienc'd soul does prove,
 20 What sweets they tast, who Jesus love.

Him then I'le seek, retir'd apart,
 Shutting the world out of my heart;
 And 'midst my business, him I'le strive
 With fresh pursuit still to retrieve.

Early with *Magdalen* I'le come
 A Pilgrim to my Saviours Tomb;
 Wailing my sins in mournful cries,
 I'le seek him with my mental eyes.

My tears shall on his Grave distil,
 30 And faithful sighs the Garden fill;
 Prostrate before him on my face,
 His sacred feet I'le fast embrace.

Jesu in thy blest steps I'le tread,
 Striving to follow where they lead;
 Nor shall my Soul give o'e[r] to mourn,
 Till to thy favour it return.

O Jesu, most admired King!
 Who did'st triumph or'e deaths sharp Sting;
 Thy mystick sweetness first excites,
 40 Then satisfies all appetites.

Thy quickning Visits life bestow,
 Thy Lights true good so clearly show,
 That they who once have relish't thee,
 Know all the world's meer vanity.

Come then, dear Lord, possess our hearts,
 Enflame our love with thy chast darts:
 All clouds of error drive away,
 And change our night to thy bright day.

To thee our hearts and voices sing,
 50 To thee our Vows and Pray'rs we bring,
 That when we end this life's short race,
 In heav'n with thee, we may have place. *Amen.*

The Latin text is given by Gaselee, p. 111; and by Britt, p. 109.

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INDEX OF HYMNS



INDEX OF HYMNS

I. First lines (*Latin*)

PAGE	PAGE		
A Solis ortus Cardine (No. 18)	110	Immense Cœli Conditor (No. 35)	123
Ad regias Agni dapes (No. 59)	142	Invicte Martyr unicum (No. 98)	177
[Æterna Christi munera] (No. 94)	162, 174	Iste confessor Domini [co]lentes] (No.	180
Æterna Cœli Gloria (No. 46)	130	Jam Christus Astra ascenderat (No.	147
Æterne rector Siderum (No. 89)	169	Jam lucis orto Sidere (No. 27)	118
Æterne rerum Conditor (No. 24)	116	Jam Sol recedit Igneus (No. 50)	149
Æterne Rex Altissime (No. 61)	144	Jesu Corona Celsior (No. 104)	182
Ales diei Nuncius (No. 37)	124	Jesu Corona Virginum (No. 105)	183
Alma Redemptoris Mater (No. 9)	99	Jesu dulcis Memoria (No. 112)	190
Alto ex Olympi vertice (No. 110)	187	Jesu redemptor [omnium, Per]pes] (No.	181
Antra deserti [teneris sub annis] (No.	76)	Jesu redemptor omnium [Quem] (No. 17)	109
Audi benigne Conditor (No. 51)	134	Lucis Creator optime (No. 31)	120
Audit Tyrannus anxius (No. 20)	112	[Lustra sex qui jam peregit.] (No.	139
Aurora Cœlum purpurat (No. 58)	142	Lux alma Jesu Mentium (No. 85)	166
Aurora jam spargit Polum (No. 49)	133	Lux ecce Surgit aurea (No. 43)	128
Ave Maris stella (No. 8)	98	Magnæ Deus Potentiæ (No. 44)	129
Ave Regina Cœlorum (No. 5)	96	Maria castis osculis (No. 81)	163
Beata nobis gaudia (No. 64)	148	Martinæ celebri plaudite nomini (No.	155
Beate Pastor Petre [clemens accipe] (No.	79)	Martyr Dei Venantius (No. 74)	158
. 154, 162, 165		Memento rerum Conditor (No. 7)	97
Christe Sanctorum decus Angelorum (No.	87)	Miris modis, &c. [repente liber, fer- rea] (No. 83)	165
Christo profusum sanguinem (No.	100)	[Nobis Sancti Spiritus.] (No. 12)	103
. 178		Nocte Surgentes vigilemus (No. 25)	117
Cœlestis urbs Hierusalem (No. 109)	186	Nox atra Rerum Contegit (No. 42)	128
Cœli Deus Sanctissime (No. 41)	127	Nox & Tenebræ & Nubila (No. 40)	126
Consors paterni Luminis (No. 36)	124	Nunc Sancte nobis Spiritus (No. 28)	119
Creator Alme Siderum (No. 14)	107	O gloriosa Virginum (No. 3)	95
Crudelis Herodes Deum (No. 21)	113	O nimis felix [meritique celsi] (No.	160
Custodes Hominum [psallimus An- gelos] (No. 88)	169	O Sol Salutis, intimis (No. 53)	136
Decora lux æternitatis [auream] (No.	78)	O sola magnarum Urbium (No. 22)	113
. 161		Pange Lingua [gloriosi Corporis] (No. 67)	150
Deus tuorum Militum (No. 97)	176	Pange Lingua gloriosi Lauream, &c. (No. 55)	138
Dies iræ dies illa (No. 111)	188	Paschali Mundo [gaudium] (No. 96)	175
Ecce jam Noctis [tenuatur umbra] (No.	26)	Pater Superni Luminis (No. 80)	163
. 118		[Patris Sapientia, Veritas Divina.] (No. 11)	101
Egregie Doctor Paule [see No. 79]	155, 162		
En clara Vox redarguit (No. 16)	108		
Ex More docti Mysticō (No. 52)	134		
Exultet Orbis gaudis (No. 93)	173		
Fortem Virili Pectore (No. 107)	185		
Hominis Superne Conditor (No. 47)	131		
Hujus Oratu [Deus alme nobis] (No.	108)		
. 185			

PAGE	PAGE		
Placare Christe servulis (No. 91)	171	Summæ parens Clementiæ. [<i>in festo Trinitatis</i>] (No. 65)	149
Primo die quo Trinitas (No. 23)	114	Summæ Parens Clementiæ. [<i>in Sabato</i>] (No. 48)	132
Quem terra, Pontus, sydera (No. 1)	93	Summi Parentis unice (No. 82)	164
Quicunque Christum quæritis (No. 84)	166	Té Deum Laudamus (No. 2)	94
Quodcumque in Orbe [nexibus revinxeris] (No. 70)	154, 165	Té Joseph celebrent (No. 72)	156
Rector potens [verax Deus] (No. 29)	119	Te lucis ante Terminum (No. 32)	121
Regali solio [fortis Iberia] (No. 73)	157	Te Splendor & virtus Patris (No. 86)	167
[Regina cœli lætare.] (No. 4)	96	Telluris Alme Conditor (No. 38)	125
Regis superni Nuncia (No. 90)	170	Tristes erant Apostoli (No. 95)	175
Rerum Creator optime (No. 39)	126	Tu Trinitatis Unitas. [<i>in festo Trinitatis</i>] (No. 66)	150
Rerum Deus tenax Vigor (No. 30)	119	Tu Trinitatis Unitas. [<i>pro Feria sexta</i>] (No. 45)	130
Rex Gloriose Martyrum (No. 101)	179	Ut queant laxis [resonare fibris] (No. 75)	159
Rex sempiterne Cœlitum (No. 57)	140	Veni Creator Spiritus (No. 62)	145
Sacris Solemnis [juncta sint gaudia] (No. 68)	151	Veni Sancte Spiritus (No. 10)	99
Salutis humanæ Sator. [Salutis aeterna Dator.] (No. 92)	172	Verbum Supernum prodiens [E Patris] (No. 15)	108
Salutis humane Sator (No. 60)	143	Verbum supernum Prodiens [Nec Patris] (No. 69)	153
Salve Regina Mater, &c. (No. 6)	97	Vexilla Regis prodeunt (No. 54)	136, 157
Salvete Flores Martyrum (No. 19)	112	Virgines Proles [Opifexque Matris] (No. 106)	184
Sanctorum Meritis [inlyta gaudia] (No. 99)	177		
Somno refectis Artibus (No. 33)	121		
Splendor paternæ gloriæ (No. 34)	122		
Stabat Mater Dolorosa (No. 13)	104		

INDEX OF HYMNS

II. *First lines (English)*

PAGE	PAGE
A Heavenly Voice and early Ray (No. 16)	108
All-ruling God! Unerring Way (No. 29)	119
Around the World may Joys arise (No. 93)	173
As Night departing brings the Day (No. 11)	101
<i>Aurora</i> does her Beams display (No. 49)	133
<i>Aurora</i> spreads her cheerful Rays (No. 58)	142
Before the Face of Glorious Light (No. 43)	128
Behold the Royal Ensigns fly (No. 54)	136, 157
Blest <i>Hermen'gild</i> whose lustre shone (No. 73)	157
Blest Maker of the radiant Light (No. 31)	120
Blest Mary's chaste Embraces greet (No. 81)	163
Bright Mother of our Maker, hail (No. 8)	98
Bright Parent of Celestial Flame (No. 80)	163
Bright Parent of our Lord, whose Pray'r's display (No. 9)	99
Creator, God immense and wise (No. 35)	123
Creator of the Stars above (No. 14)	107
Creator Spirit, by whose aid (No. 62)	145
Dark night & gloomy mists that shroud (No. 40)	126
Eternal blaze of Heavenly Light (No. 46)	130
Eternal King, whose equal Reign (No. 57)	140
Eternal Ruler of the Skies (No. 89)	169
For thee blest <i>Peter</i> God has sign'd (No. 70)	154, 165
From ev'ry Part o'er which the Sun (No. 18)	110
From Heav'n's own School's mysterious ways (No. 52)	134
From high Olympus Top the Son (No. 110)	187
From noisy Crowds your early years Recess (No. 76)	160
From purple Seas, and Land of Toil (No. 59)	142
Great God of Angels, Christ whose pow'ful grace (No. 87)	168
Hail happy Queen: Thou Mercy's Parent, hail (No. 6)	97
Hail Martyrs Blossoms early Blown (No. 19)	112
Hail Nation's Light, attract and raise [see No. 79]	155, 162
Hail Prince of Prophets, Prince of Martyrs, hail (No. 77)	160
Hail shining Queen of the Celestial Train (No. 5)	96
Hear, O Thou bounteous Maker, hear (No. 51)	134
Heav'n's brightest Planet now displays (No. 96)	175
<i>Hierusalem</i> , whose Heav'nly Mien (No. 109)	186
Jesus, the only Thought of Thee (No. 112)	190
Let other Cities strive, which most (No. 22)	113
Lord, who thy self the crown wilt make (No. 104)	182
Mans sov'reign God, to whom we owe (No. 47)	131
May Heav'n's loud Host the Virgin Spouse proclaim (No. 72)	156
May joyful Hymns in Numbers show (No. 94)	162, 174
Now Christ had pierc't the Skies to claim (No. 63)	147
Now darkness spreads her sable Wings (No. 42)	128
Now, Joyful <i>Rome</i> , thy grateful numbers raise (No. 71)	155
Now Morning Light awakes the Day (No. 27)	118
Now Night descends: the less'ning Shaddows fly (No. 26)	118

PAGE	PAGE		
O All, who seek with Christ to rise (No. 84).....	166	O Sov'raign Sun, diffuse thy Light (No. 53).....	136
O Christ, before whose Throne of Grace (No. 91).....	171	O Splendor of Paternal Light (No. 34).....	122
O Christ sole Refuge in distress (No. 82).....	164	O Sylvan Prophet, whose eternal Fame (No. 75).....	159
O Christ the Crown of Purity (No. 105).....	183	O Virgin's Offspring Christ, who wert alone (No. 106).....	184
O Christ the Saviour of Mankind (No. 60).....	143	Permit great God, this Saint with Pray'r's may free (No. 108).....	185
O Christ, the World's Redemption (No. 17).....	109	Peter, blest Pastor of our Souls (No. 79).....	154, 162, 165
O Christ thy Martyr's glorious King (No. 101).....	179	Redeemer Christ, thou brightest Gem (No. 103).....	181
O Christ, when thy chast light in- spires (No. 85).....	166	Remember, You, O gracious Lord (No. 7).....	97
O Dove divine with Wings display'd (No. 12).....	103	Rise tuneful Numbers, justly praise (No. 107).....	185
O God be present, and inspire (No. 33).....	121	Rise, watchful Soul, awake thy sweet- est Praise (No. 25).....	117
O God before the close of Day (No. 32).....	121	Sent from above, <i>Teresia</i> toils (No. 90).....	170
O God, by whose Command is sway'd (No. 48).....	132	Shine heav'nly Dove, descend, and dwell (No. 10).....	99
O God by whose Command is sway'd (No. 65).....	149	Sing, O my Tongue, adore and praise (No. 67).....	150
O God of Nature! Sov'raign Lord (No. 83).....	165	Sing, O my Tongue the glorious Crown (No. 55).....	138
O God the Energy of things (No. 30).....	119	Six <i>Lustra</i> 's past, the Sabbath came (No. 56).....	139
O God the Lot, Reward and Prize (No. 97).....	176	Spirit of God in Nature one (No. 28).....	119
O God, who by alternate Sway (No. 24).....	116	The beauteous Beams of Heav'nly Light display (No. 78).....	161
O God, who when at Nature's Birth (No. 38).....	125	The Day of wrath, that dreadful Day (No. 111).....	188
O God whose Power did all Create (No. 39).....	126	The dismal Scene was yet in view (No. 95).....	175
O God, whose Watry Stores supply (No. 44).....	129	The early Bird with cheerful cry (No. 37).....	124
O Lord of Hosts, whose beams im- part (No. 86).....	167	Th' Eternal God by human Birth (No. 69).....	153
O Mary! whilst thy Maker blest (No. 3).....	95	The faithful Servant who confess his Lord (No. 102).....	180
O Saviour Christ! O God! most high (No. 61).....	144	The fiery Sun now rowsl away (No. 50).....	133, 149
O Source of Light, whose glorious Ray (No. 41).....	127	The happy Day will soon disclose (No. 23).....	114
O Sov'raign Jesus, give thy aid (No. 92).....	172	The Jealous Tyrant saw with Fear (No. 20).....	112

	PAGE		PAGE
The Period's come, and lo to Day (No. 15).....	108	To Christ the Prince of Martyr's Sing (No. 100).....	178
The rowling Year pursues its Way (No. 64).....	148	Today the Umbrian City's Fame (No. 74)	158
The solemn Feasts our joyful Songs Inspire (No. 68).....	151	Triumph O Queen of Heav'n to see <i>Alleluja</i> (No. 4).....	96
The Sov'reign God whose hands sus- tain (No. 1).....	93	Under the World-Redeeming Rood (No. 13).....	104
Thee, Sov'reign God, our grateful ac- cents praise (No. 2).....	94	Unvanquisht Martyr, who didst tread (No. 98).....	177
Thou Great Mysterious Three and One (No. 45).....	130	We sing the Guardian Angels Heav'n has sent (No. 88).....	169
Thou great mysterious Three and One (No. 66).....	150	When bleeding Heroes fill the tune- ful Quire (No. 99).....	177
Thou Lustre of thy Father's Ray (No. 36)	124	Why <i>Herod</i> dost thou fear in vain (No. 21).....	113

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